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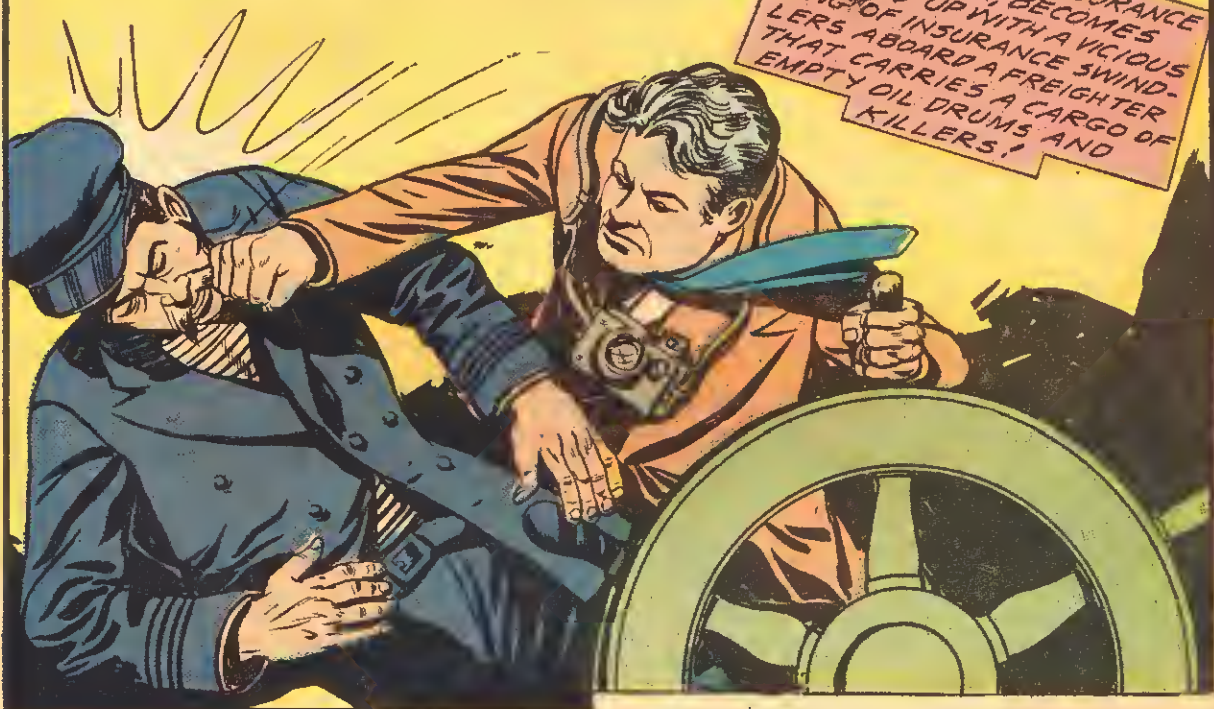
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TOWN..... STATE.....

JIM LANE

INSURANCE INVESTIGATOR

JIM LANE, ACE INSURANCE INVESTIGATOR, BECOMES TANGLED UP WITH A VICIOUS RING OF INSURANCE SWINDLERS ABOARD A FREIGHTER THAT CARRIES A CARGO OF EMPTY OIL DRUMS AND KILLERS!

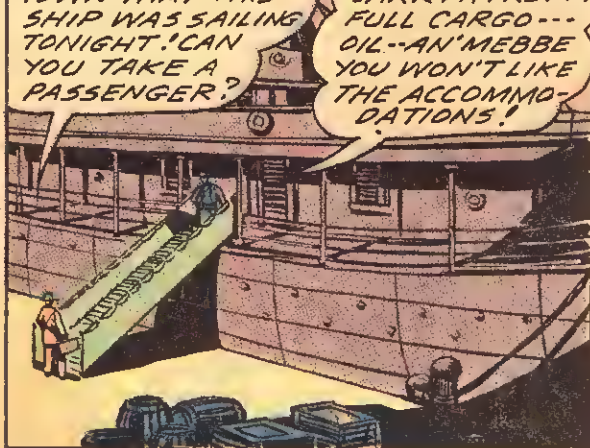


IN THE COSTA RICAN PORT OF BELIZE--

HALLO UP THERE! THEY TOLD ME IN TOWN THAT THIS SHIP WAS SAILING TONIGHT. CAN YOU TAKE A PASSENGER?

DUNNO. I'M THE CAPTAIN--WE CARRY A PRETTY FULL CARGO--- OIL--AN' MEBBE YOU WON'T LIKE THE ACCOMMODATIONS!

THE ACCOMMODATIONS DON'T MATTER AT ALL. I MUST LEAVE TONIGHT-- AND SINCE YOUR SHIP IS LEAVING I DON'T SEE WHY I SHOULD NOT RIDE IT. I'LL PAY ANY PRICE!





OKAY, OKAY-- C'MON UP SO'S WE CAN TAKE A LOOK AT YOU!

I'M ON MY WAY!



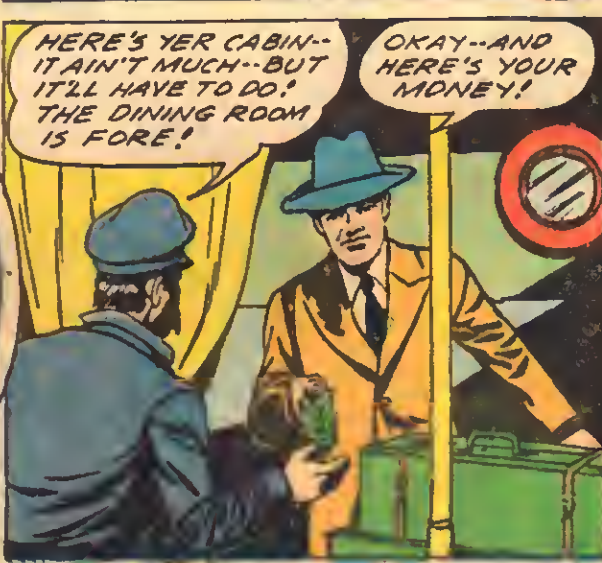
I'M ROBERT RYERSON, I'M AN OFFICIAL OF THE HARRISON LINE! WE DON'T USUALLY CARRY PASSENGERS, BUT--WE'LL MAKE AN EXCEPTION IN YOUR CASE!

I'M JIM LANE, ANY PLACE YOU PUT ME WILL BE OKAY!



LANE, EH? JIM LANE--HMM--

CAPTAIN HASKINS WILL SHOW YOU TO YOUR CABIN! THE FARE IS \$120, PAYABLE IN ADVANCE! I'LL SEE YOU AT DINNER!



HERE'S YER CABIN-- IT AIN'T MUCH-- BUT IT'LL HAVE TO DO! THE DINING ROOM IS FORE!

OKAY--AND HERE'S YOUR MONEY!



WELL, I MADE IT! NOW TO TRY AND GET THE GOODS ON THESE BOYS! WHAT AN ASSIGNMENT! THIS LINE HAS LOST THREE SHIPS IN THE PAST MONTH, AND THE HEAD OFFICE SUSPECTS DIRTY WORK-- SINKING THE SHIPS FOR THE INSURANCE--AH WELL--IT'S A TOUGH RACKET I'M IN!



MEANWHILE-- HASKINS--THAT GUY LANE IS A SNOOP FOR THE APEX INSURANCE COMPANY! I SEEN HIM BEFORE--I WANT YOU SHOULD--

SEE TO IT THAT HE DON'T HANG AROUND TOO LONG? YOU BET!

THE NEXT MORNING--

THEY SURE HAVE THIS DECK PACKED WITH CARGO--HELLO. 'WHAT'S THIS? HMM--THIS CRATES LOADED WITH SAND.' I'D BETTER GET A PICTURE OF IT!



THE SNOOPER'S AT WORK--WE'LL SOON PUT A STOP TO THAT!



THIS'LL MAKE INTERESTING EVIDENCE!

OIL? I'LL BET THOSE DRUMS ARE EMPTIES. 'AT ANY RATE, THE WAY THEY'RE STACKED IS A VIOLATION--THEY COULD BREAK LOOSE AT ANY TIME!



ONE MORE SLASH OF MY KNIFE AND THIS DRUM WILL ROLL DOWN ON TOP OF HIM! NO MORE JIM LANE--TSK; TSK, TSK!



THAT DRUM! IT'S LOOSE AND COMING FOR ME!



OVER I GO! AND I HOPE THERE'S SOMETHING TO HANG ON TO ON THE OTHER SIDE!

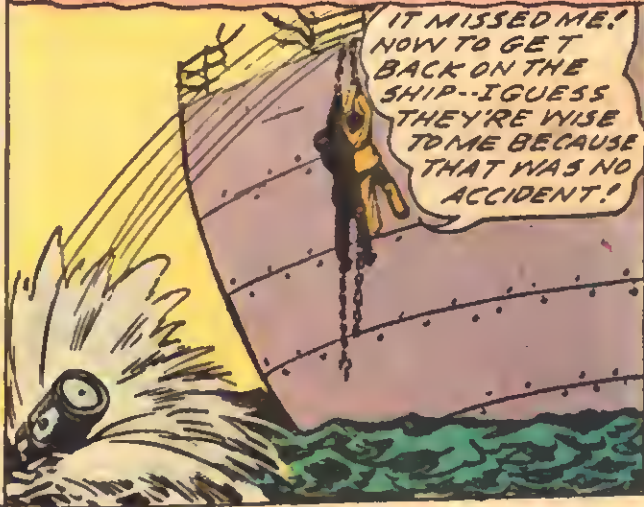


I CAN GRAB THIS CHAIN!



LANE GRABS THE DANGLING CHAIN AND HANGS ON, AVOIDING THE HEAVY OIL DRUM--

IT MISSED ME! NOW TO GET BACK ON THE SHIP--I GUESS THEY'RE WISE TO ME BECAUSE THAT WAS NO ACCIDENT!



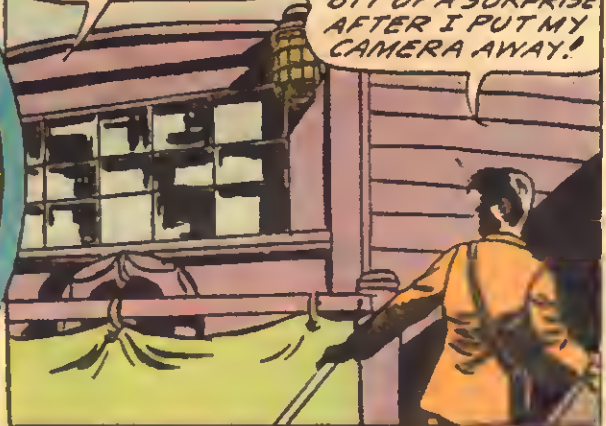
EXERTING GREAT EFFORT LANE CLIMBS BACK ON THE DECK--

PHIEW! WHAT A CLIMB! GREAT SCOTT! WHAT A MESS THAT DRUM MADE OF THE RAIL! IF IT EVER HIT ME I'D BE A GONER!



WELL, I GOT THE SHOOPER! HE WON'T BOTHER US ANYMORE!

THAT WAS RYERSON'S VOICE! I THINK I'M GOING TO HAND HIM A BIT OF A SURPRISE AFTER I PUT MY CAMERA AWAY!



A FEW MOMENTS LATER--

THERE! I HAVE THE CAMERA SAFELY OUT OF THE WAY! NOW TO SETTLE ACCOUNTS WITH MR. RYERSON!



THOSE ROCKS--WE'RE HEADING STRAIGHT FOR 'EM! I'M GOING TO TRY AND STOP THIS---







WANT ME TO
PLUG HIM,
BOSS?

NO! IF THEY FIND THE
BODY, THERE'LL BE
LOTS OF QUESTIONS
ABOUT BULLET HOLES!
LET HIM GO DOWN WITH
THE SHIP!
NOW LET'S
GET OUT
OF HERE!



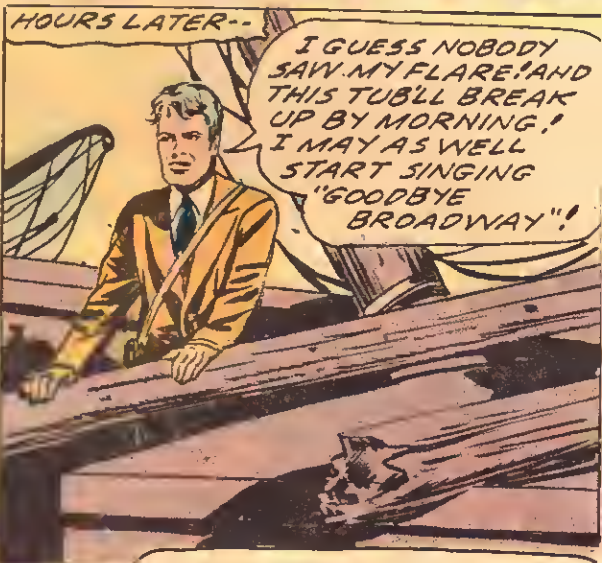
LATER--

WHEW! MY HEAD--UH--
THIS TUB'S SINKIN'! I'M
GETTING OUT OF HERE--
MUSTN'T FORGET MY
CAMERA IN MY CAMERA--
AND MAYBE I CAN FIND
SOME FLARES!

LANE SECURES HIS CAMERA, AND THEN
FINDS A SIGNAL FLARE----



LUCKY I FOUND THIS
FLARE--AND THAT THOSE
RATS DIDN'T FIND MY
CAMERA WHICH I HID IN
THE LIFE PRESERVER
HANGING ON THE WALL
OF MY CABIN!



HOURS LATER--

I GUESS NOBODY
SAW MY FLARE, AND
THIS TUB'LL BREAK
UP BY MORNING!
I MAY AS WELL
START SINGING
"GOODBYE
BROADWAY"!



A U.S. COAST
GUARD CUTTER!
WE SAW YOUR
SIGNAL FLARE---

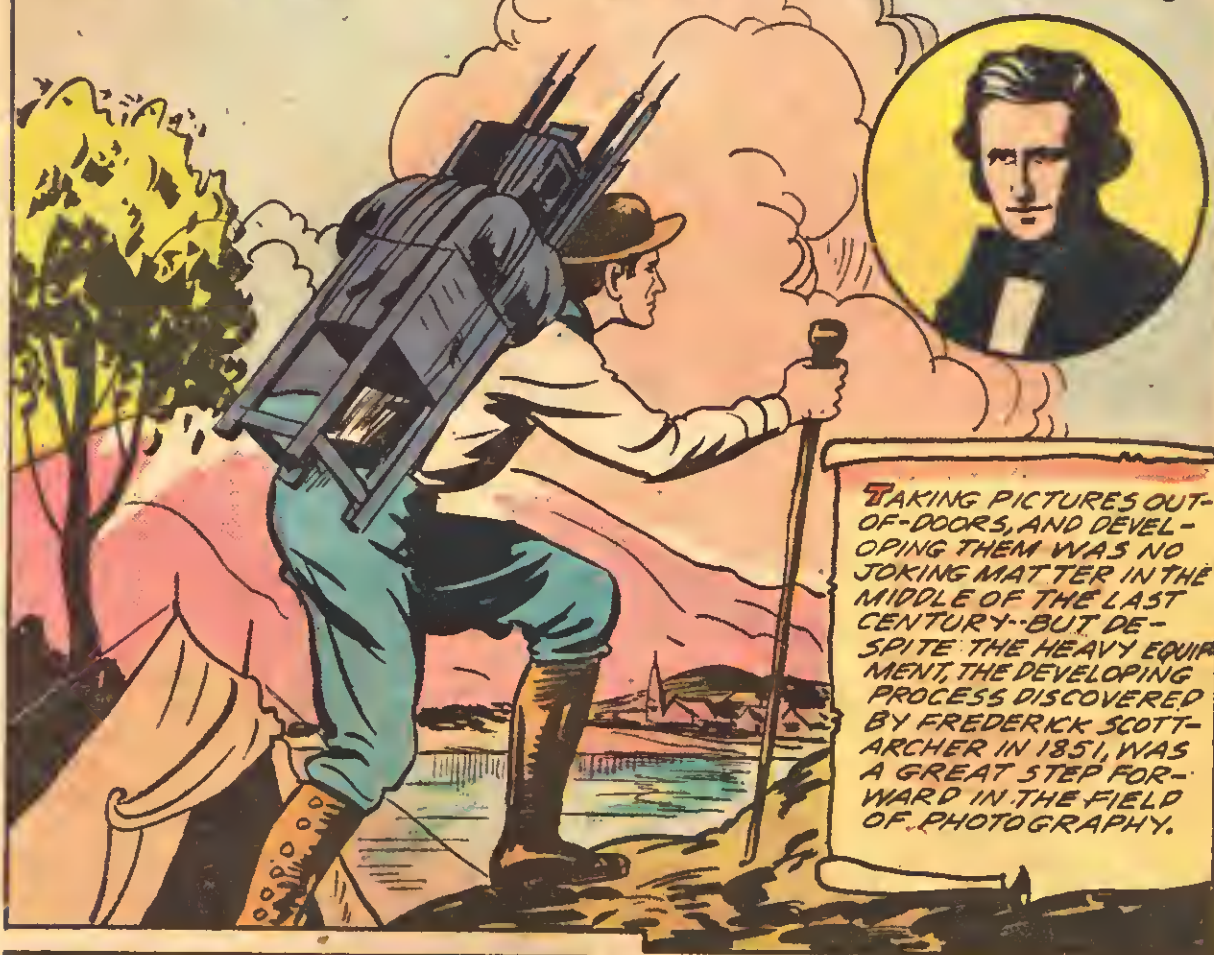
WHO'S THAT?

WE'RE SENDING
A BOAT TO YOU!
WHAT'S
WRONG?

NOTHING'S WRONG WITH ME
NOW--BUT THERE'LL BE
PLENTY WRONG WITH RYER-
SON AND HIS CROOKED OUT-
FIT WHEN I GET THROUGH
GIVING MY TESTIMONY TO
THE MARITIME BOARD OF
INQUIRY AND SHOW THEM
THE PICTURES I TOOK!



FREDERICK SCOTT-ARCHER



IN THE CHEMICAL LABORATORY OF A HIGH SCHOOL---

HEY, TED--I WAS READING ABOUT SOME ENGLISHMAN NAMED SCOTT-ARCHER WHO DISCOVERED A PROCESS FOR DEVELOPING FILM 'WAY BACK IN 1851! HE USED SOMETHING CALLED COLLODION. WHAT'S THAT?

IT'S ER--UH--GUN-COTTON DISSOLVED IN ALCOHOL AND ETHER!



WHORE YOU KIDDING? THAT WOULDN'T DEVELOP ANYTHING!

THAT'S WHAT YOU THINK--LET ME TELL YOU--ABOUT SCOTT-ARCHER!

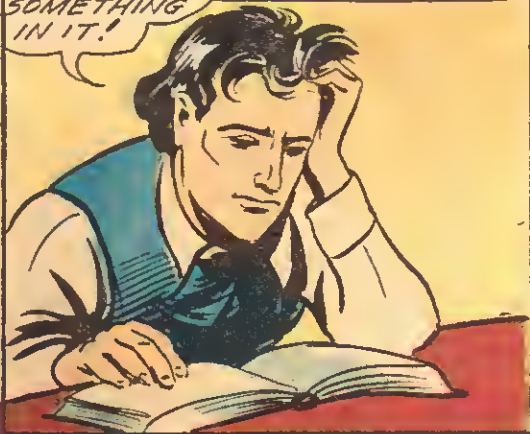


IN HIS WORKSHOP, FREDERIC SCOTT-ARCHER WRESTLES WITH A DIFFICULT PROBLEM-- IN THE YEAR 1851----

NONE OF THEM ARE ANY GOOD. NOT A SINGLE ONE OF THE DEVELOPING PROCESSES IN USE TODAY ARE REALLY PRACTICAL! IF I COULD ONLY HIT ON SOMETHING NEW!



THIS FRENCHMAN LE GRAY HAS SOME INTERESTING THINGS TO SAY ABOUT COLLODION-- BUT THEY'VE NOT PAID MUCH ATTENTION TO HIM-- I THINK THERE'S SOMETHING IN IT!



SINCE COLLODION IS GUN COTTON DISSOLVED IN ALCOHOL AND ETHER, I'LL MAKE SOME RIGHT NOW!

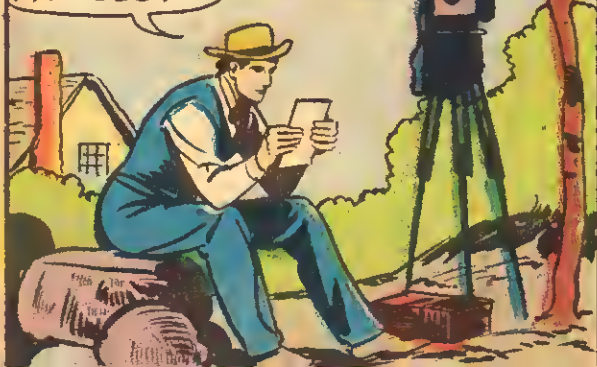


THERE--NOW TO COAT THIS GLASS PLATE WITH THE COLLODION. THEN I'LL SENSITIZE THE PLATE BY IMMERSING IT IN A BATH OF SILVER NITRATE.



LATER--SCOTT-ARCHER MEETS WITH A GRAVE DISAPPOINTMENT---

I CAN'T UNDERSTAND IT! NO MATTER HOW HARD I TRY-- I CAN'T SEEM TO GET A PICTURE WITH THIS PROCESS!



I HAVE IT! I HAVE IT! I'VE LET THE COLLODION DRY ON THE PLATE BEFORE I EXPOSED IT-- AND WAITED TOO LONG AFTER EXPOSURE FOR DEVELOPING! I KNOW WHAT I'M GOING TO DO!



A FEW DAYS LATER--

COME, MARTIN,
WE'VE NOT
MUCH FUR-
THER TO
GO!

PUFF-PUFF--
IT'S A GOOD THING
TOO! IF I WEREN'T
YOUR FRIEND, FRED,
I'D HAVE THROWN
THIS TENT OFF MY
BACK LONG AGO!
WHAT DO YOU
NEED IT FOR, ANY-
WAY?



IN THIS METHOD I'M
TRYING TO PERFECT,
IT IS NECESSARY TO
DEVELOP THE PLATE
IMMEDIATELY AFTER
EXPOSURE-- THAT'S
WHY I BROUGHT THE
TENT ALONG-- FOR
A PORTABLE DARK-
ROOM!

A LOGICAL
REASON-- BUT
WHY DOES FRIEND-
SHIP MAKE A
PACK MULE OUT
OF ME?



IN A WHILE EVERYTHING IS READY
FOR THE TEST---

ALL RIGHT, MARTIN,
WE'RE READY NOW!

AND GOOD
LUCK TO YOU,
FRED!



THERE-- THE PICTURE
IS TAKEN-- THE PLATE
EXPOSED-- AND
NOW---



NOW TO DEVELOP THE
PLATE BY USING A SOLU-
TION OF PYROGALLOL
AND FIXING IT IN
HYPO, WHILE THE
COLLODION IS
STILL WET!



IT WORKS! IT
WORKS! MARTIN--
I DID IT!

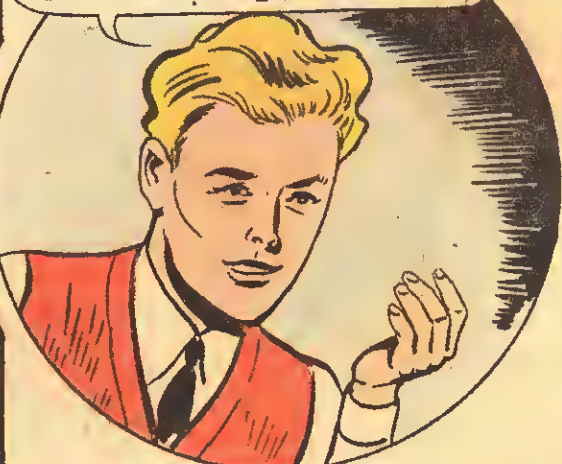


IN THE HIGH SCHOOL LABORATORY---

AND SCOTT ARCHER'S PRINCIPLE WAS SO SOUND THAT IT SUPERSEDED EVERY OTHER PROCESS IN PHOTOGRAPHY. IN FACT, IT'S STILL IN USE TODAY!

AH--G'WAN-- YOU'RE KIDDING!

NO--REALLY--THE COLLODION PROCESS IS USED IN MAKING HALF-TONE ENGRAVINGS FOR LETTER PRESS PRINTING!

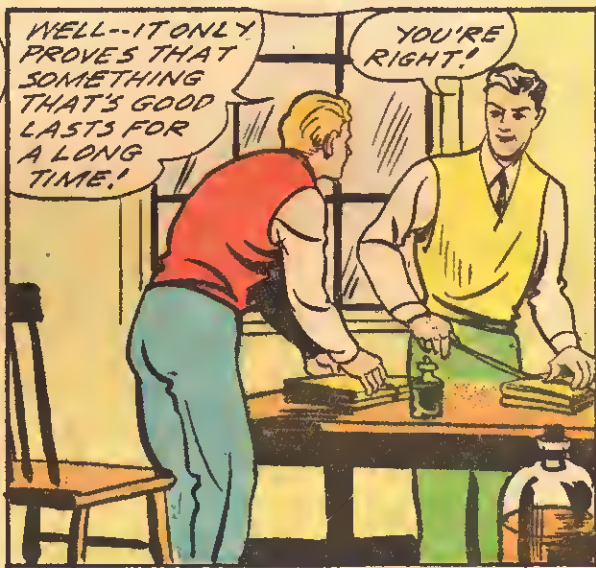


IN FACT--YOU TAKE THE COMIC BOOKS THAT ARE SO POPULAR. THEY USE THE COLLODION PROCESS TO STRIP THE NEGATIVES OFF THE ENGRAVINGS!

WHAT DO YOU KNOW ABOUT THAT?

WELL--IT ONLY PROVES THAT SOMETHING THAT'S GOOD LASTS FOR A LONG TIME!

YOU'RE RIGHT!



AND I KNOW SOMETHING ELSE THAT'S BEEN GOOD A LONG TIME---

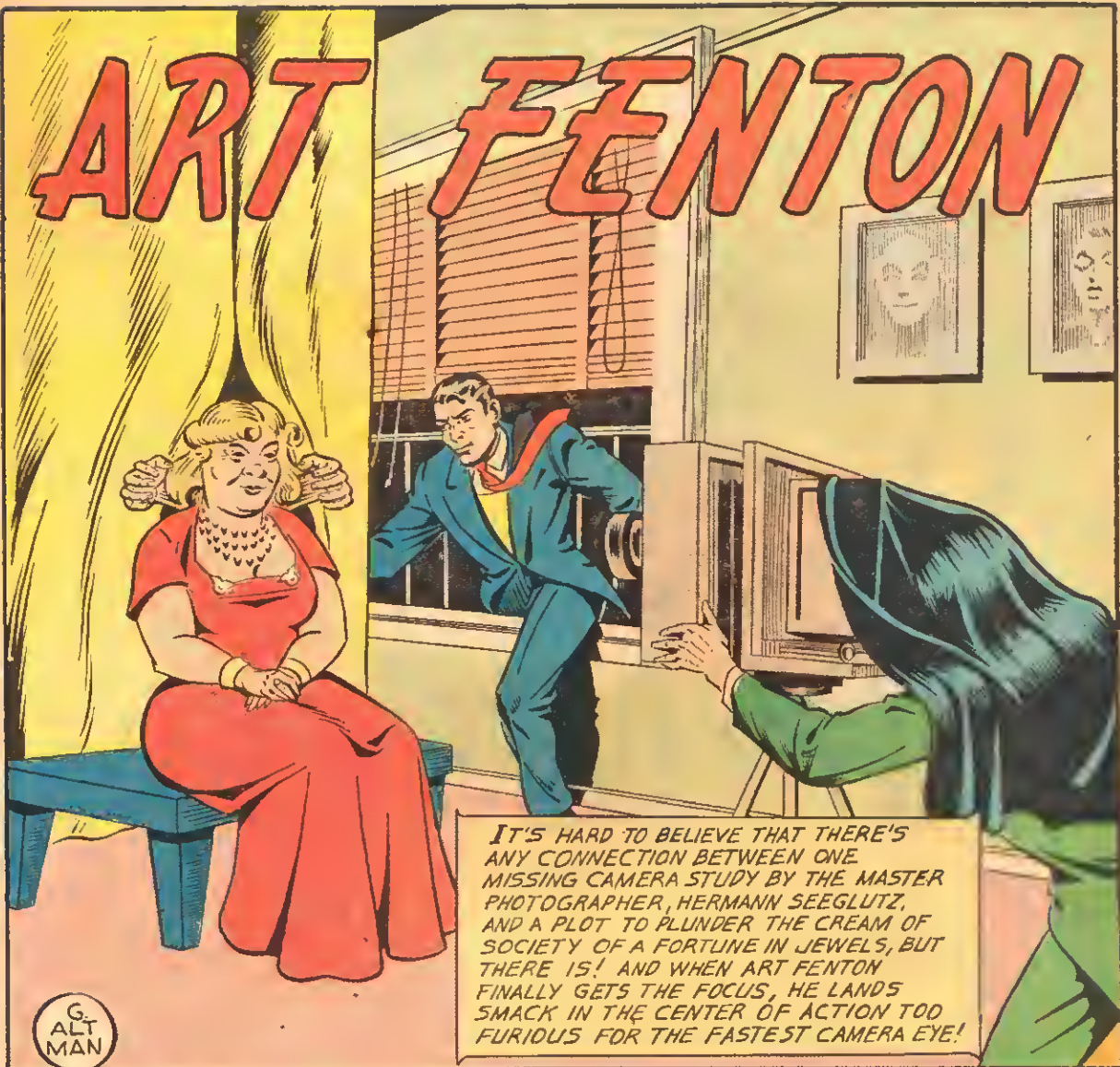
WHAT'S THAT?

A BIG CHOCOLATE ICE CREAM SODA!

I'M FOR THAT!



ART FENTON



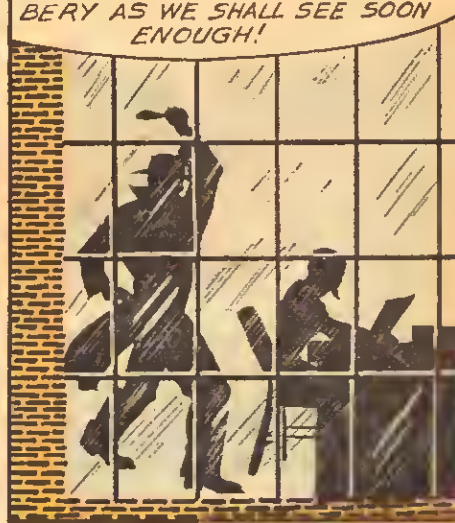
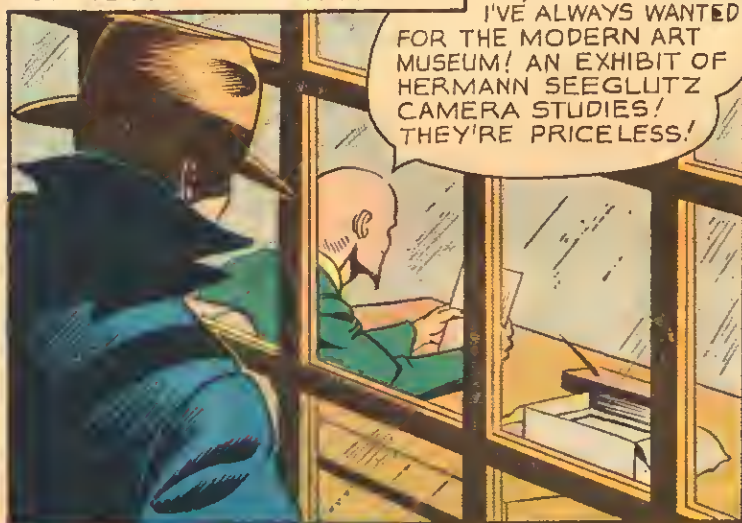
IT'S HARD TO BELIEVE THAT THERE'S ANY CONNECTION BETWEEN ONE MISSING CAMERA STUDY BY THE MASTER PHOTOGRAPHER, HERMANN SEEGLUTZ, AND A PLOT TO PLUNDER THE CREAM OF SOCIETY OF A FORTUNE IN JEWELS, BUT THERE IS! AND WHEN ART FENTON FINALLY GETS THE FOCUS, HE LANDS SMACK IN THE CENTER OF ACTION TOO FURIOUS FOR THE FASTEST CAMERA EYE!

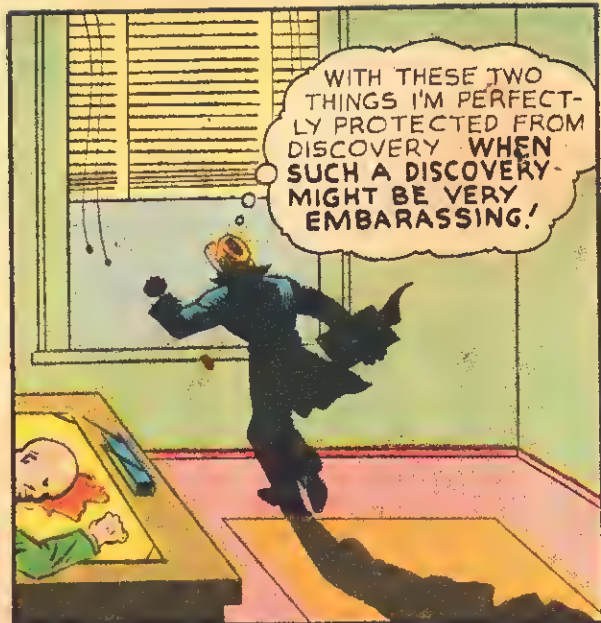
G.
ALT
MAN

IT ALL BEGINS WITH ROBBERY.

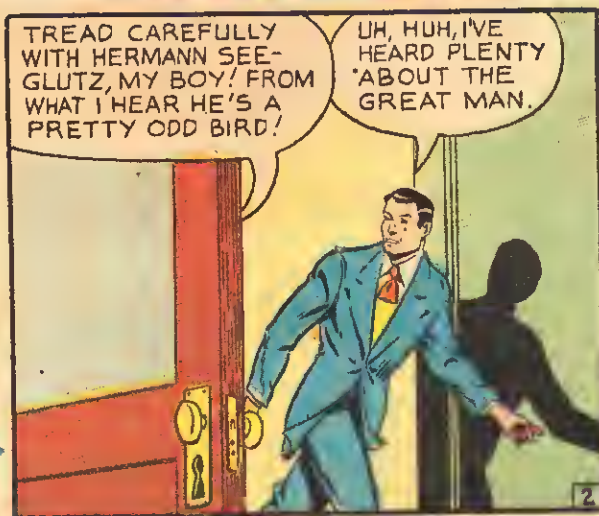
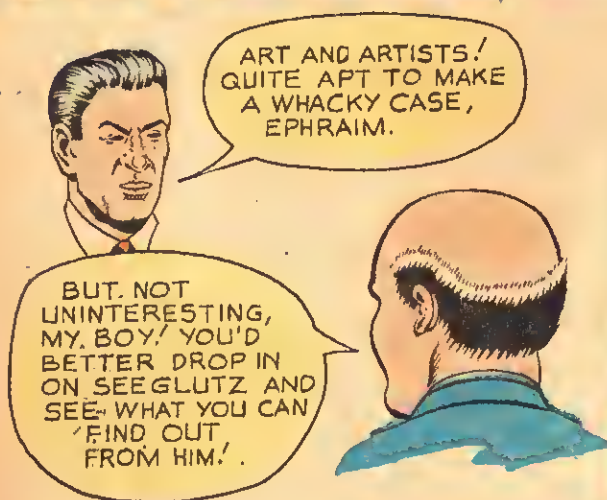
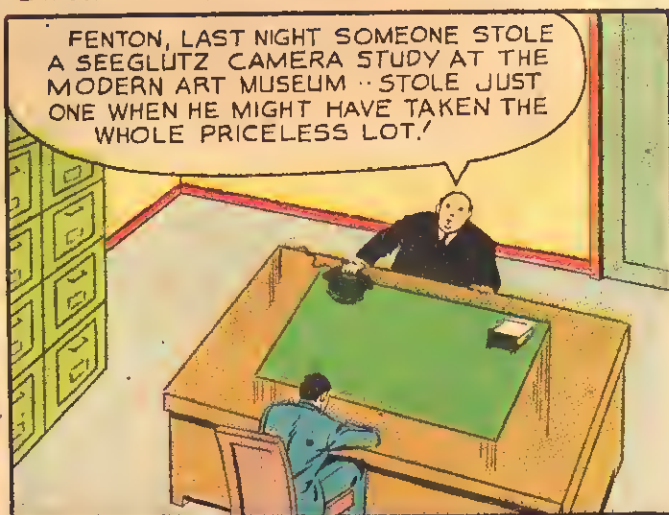
AH, JUST WHAT I'VE ALWAYS WANTED FOR THE MODERN ART MUSEUM! AN EXHIBIT OF HERMANN SEEGLUTZ CAMERA STUDIES! THEY'RE PRICELESS!

AND A RATHER STRANGE ROBBERY AS WE SHALL SEE SOON ENOUGH!





NEXT MORNING IN THE OFFICE OF THE EPHRAIM SMITH DETECTIVE AGENCY.





MR. SEEGLUTZ, I'M FENTON OF THE EPHRAIM TUTTLE DETECTIVE AGENCY, AND I'D

AH, AN ARTIST WITH CLUES, EH!



I HOPE SO! I HOPE YOU'RE A GREAT ENOUGH ARTIST WITH CLUES TO TRACK DOWN THIS VILLAIN WHO STOLE ONE OF MY STUDIES!



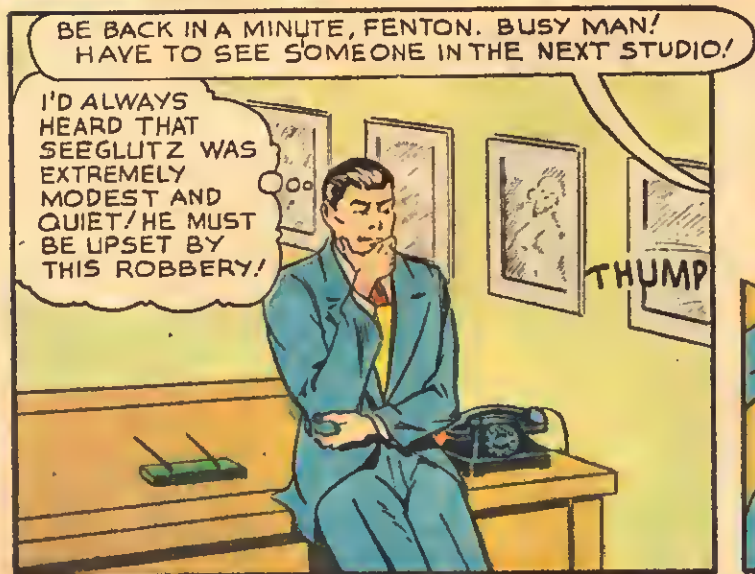
PERHAPS YOU CAN DESCRIBE THIS PHOTOGRAPH?

DESCRIBE IT? IMPOSSIBLE! I CAN'T KEEP TRACK OF EVERYTHING I DO. TOO MANY OF THEM.. TOO MUCH ON MY MIND AS AN ARTIST, SIR!



BUT IF YOU DON'T KNOW WHAT THE STUDY WAS... AND THE MUSEUM HAS NO RECORD... HOW DO WE KNOW WHAT WE ARE LOOKING FOR?

I, SIR, AM HERMANN SEEGLUTZ. MY WORK IS LIKE NO ONE ELSE'S IN THE UNIVERSE!



BE BACK IN A MINUTE, FENTON. BUSY MAN! HAVE TO SEE SOMEONE IN THE NEXT STUDIO!

I'D ALWAYS HEARD THAT SEEGLUTZ WAS EXTREMELY MODEST AND QUIET/HE MUST BE UPSET BY THIS ROBBERY!



I GUESS I'D BETTER TAKE THE CALL FOR HIM



HELLO, MR. SEEGLUTZ...
MRS. ROXBURY CALLING!
I'D LIKE TO KNOW WHAT
JEWELRY TO WEAR
FOR MY SITTING...THE
PEARLS OR THE
DIAMONDS?

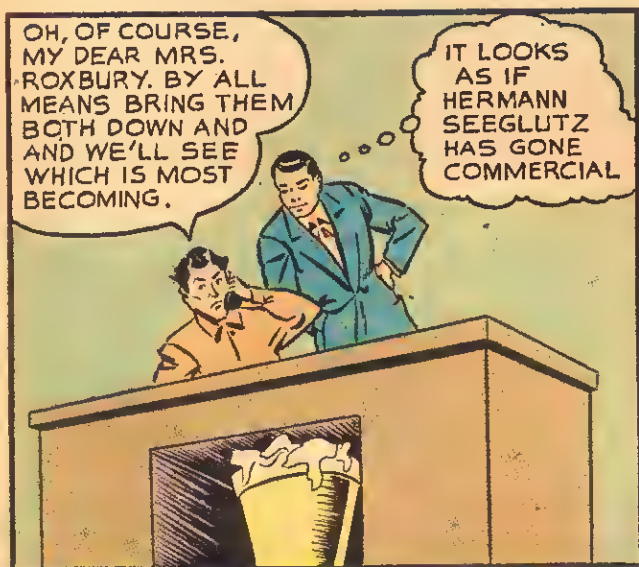


UH... JUST A
MINUTE PLEASE,
MRS. ROXBURY!



I'LL TAKE
THAT, FENTON
IMPORTANT
CLIENT!

OF
COURSE!



OH, OF COURSE,
MY DEAR MRS.
ROXBURY. BY ALL
MEANS BRING THEM
BOTH DOWN AND
AND WE'LL SEE
WHICH IS MOST
BECOMING.

IT LOOKS
AS IF
HERMANN
SEEGLUTZ
HAS GONE
COMMERCIAL



VERY
WELL,
MRS. ROXBURY,
SEE YOU
SOON!

11:00 Mrs. Roxbury
11:30 Mrs. Jacquet
NOON. Miss Gorton



I'M AFRAID, FENTON,
THAT I CAN'T BE
OF MUCH HELP!
PERHAPS THE
MODERN MUSEUM
MIGHT!

THANKS!
I'LL TRY
THEM!

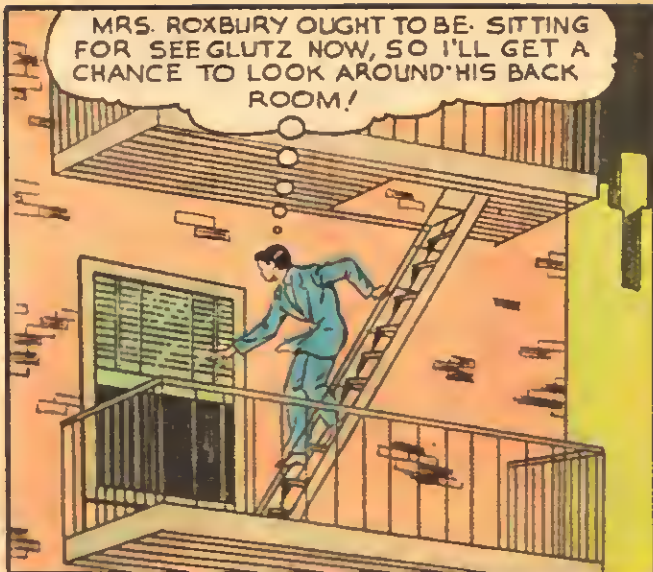
THERE'S SOMETHING
MIGHTY STRANGE ABOUT
THE ARTIST OF PHOTOGRAPHY
SUDDENLY GOING IN FOR
SOCIETY PORTRAITS
AFTER ALL THESE
YEARS!



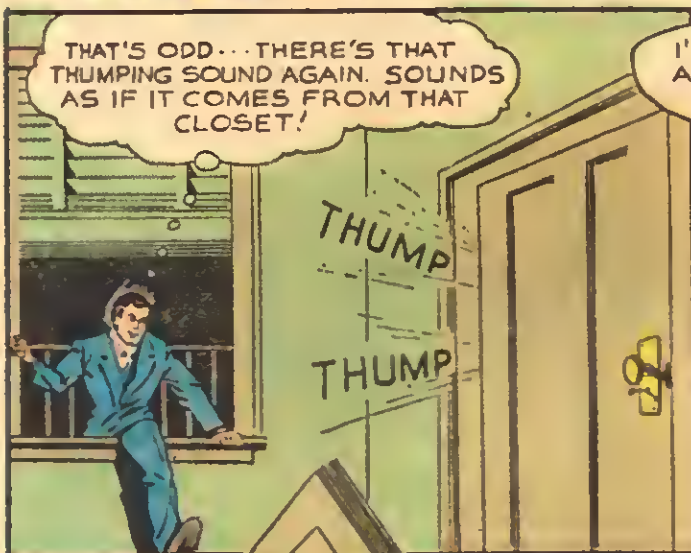
I THINK I'LL HAVE A LOOK AROUND, BUT THIS TIME BY MEANS OF THE FIRE ESCAPE FROM THE FLOOR ABOVE!



MRS. ROXBURY OUGHT TO BE SITTING FOR SEEGLUTZ NOW, SO I'LL GET A CHANCE TO LOOK AROUND HIS BACK ROOM!



THAT'S ODD... THERE'S THAT THUMPING SOUND AGAIN. SOUNDS AS IF IT COMES FROM THAT CLOSET!



I'M GOING TO HAVE A LOOK INTO THIS...

AARGHHH
WHAT TH....

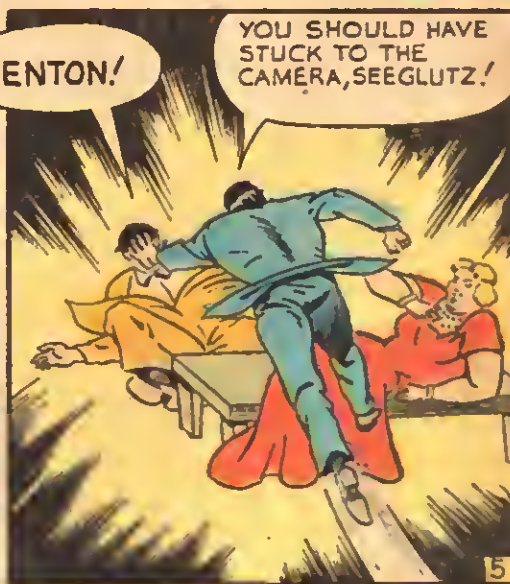


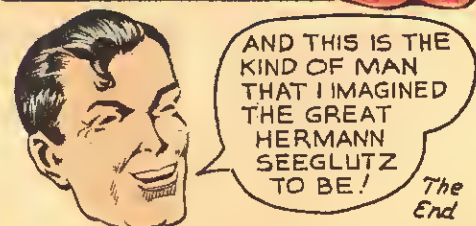
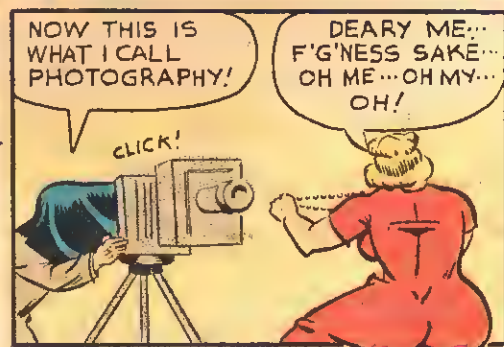
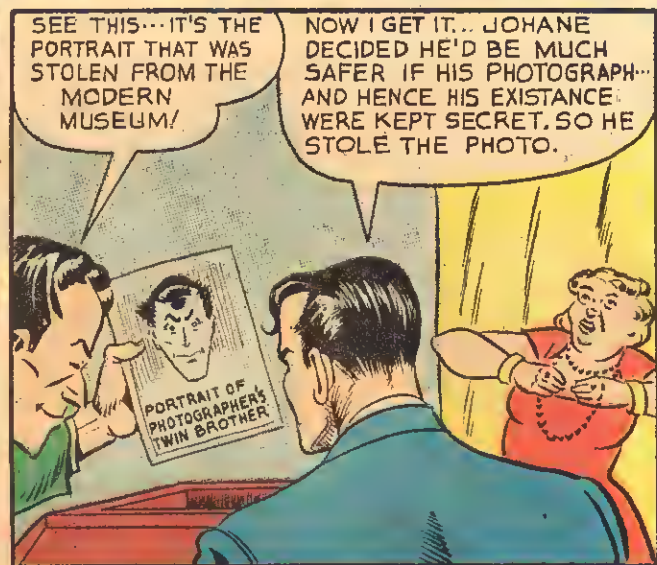
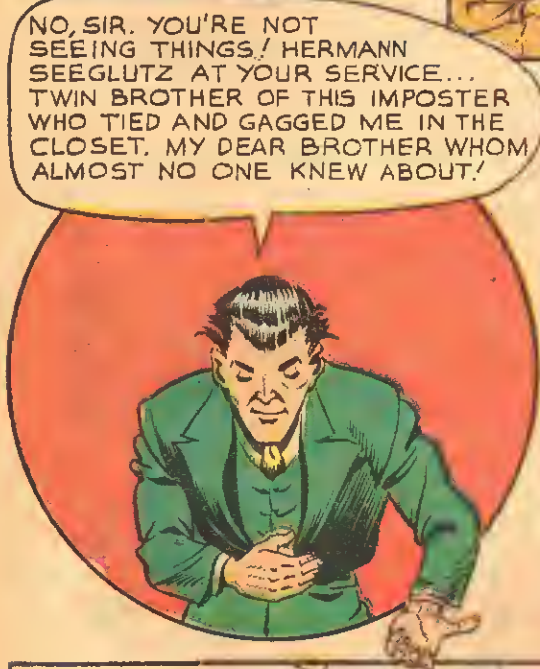
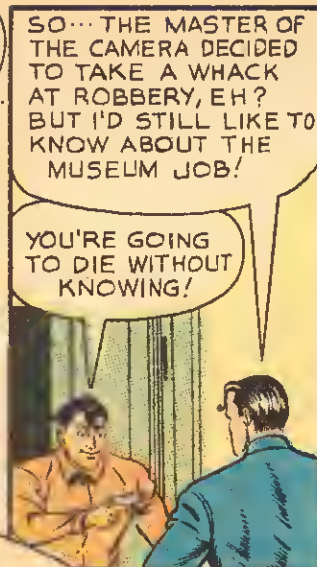
HA, HA! SO YOU WANTED YOUR PICTURE TAKEN, MY DEAR MRS. ROXBURY!



FENTON!

YOU SHOULD HAVE STUCK TO THE CAMERA, SEEGLUTZ!





PICTURES THRU A PINHOLE



PINHOLE CAMERA (below) described in this article, took this fine pictorial shot (above).

There's loads of fun in building a pinhole camera—here are plans to construct one . . .

FEW photographers have experimented with the pinhole camera because they look upon it as a toy or novelty. The pinhole camera can, however, be a valuable medium for illustrating the basic fundamentals of photography. Not only does it give the user a "camera" with which he can make presentable pictures, but there is added fun and enjoyment in constructing it yourself. Simple to build, pinhole cameras can be made from





THIS FINE STILL LIFE (above) was taken with the pinhole camera with a two minute exposure on fast pan film. All photos on these pages are by Warren L. Smith.

ANOTHER STILL LIFE (right) with pinhole camera and photo-flood, low angle, right, was only source of illumination. Camera on tripod, three minute exposure.

CONSIDERABLE DETAIL is apparent in this pinhole camera shot (below) made with ten second exposure in bright sunlight. Note that in a vertical line.



dimensions down, proportionately.

The first step is to lay out the patterns shown on the opposite page, on your two pieces of cardboard, making sure your lines are straight and accurate. Next cut out the pieces with a sharp blade. To fold into box form, the fold lines must be scored with the blade, first. After folding into box form, tape every corner securely with the masking tape. You will note that one box is smaller than the other. The smaller one holds the film pack and is therefore the rear part of the camera. Coat the inside of both boxes with black paint. In the front side of the larger box, cut a round hole the size of a nickel. Then take a piece of tinfoil or aluminum foil one inch larger than the hole all around.

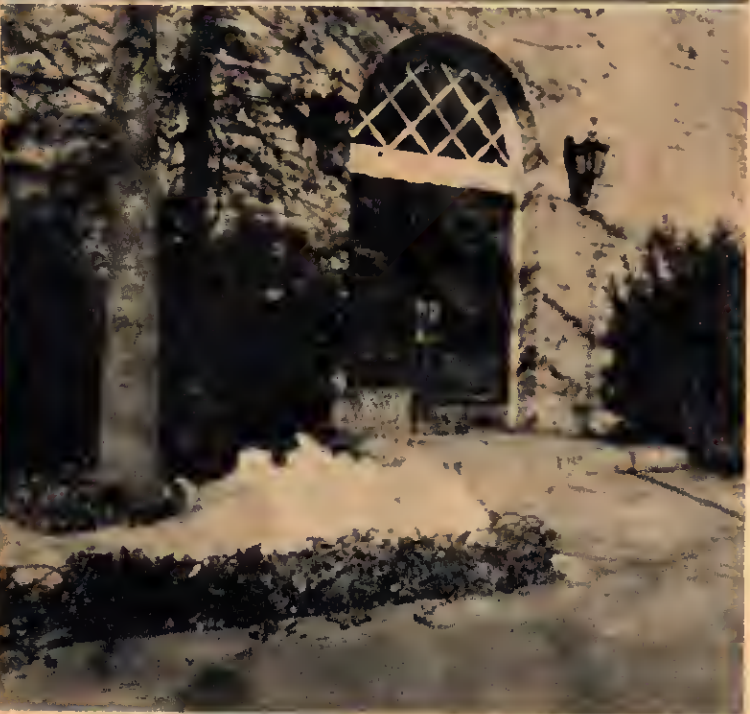




FIG. 2

INSIDE



FIG. 1

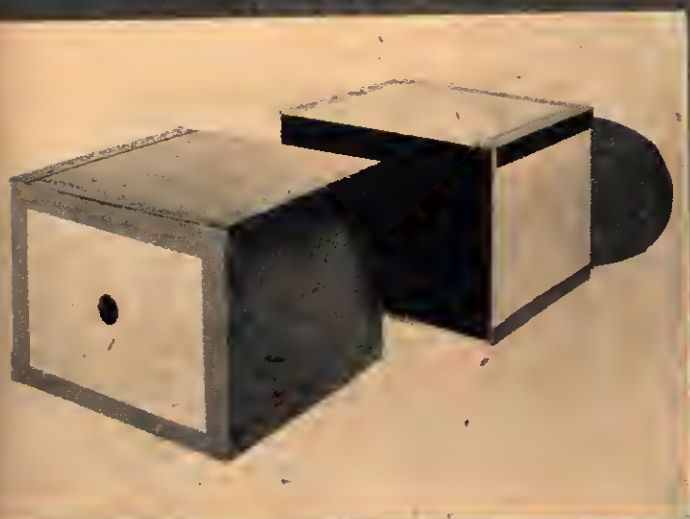


FIG. 3

OUTSIDE



FIG. 5



FIG. 4



PHOTO SHOWS PARTS needed to build this excellent and easily made pinhole camera taking 4x5 film packs.

(Black paper may be substituted for the foil, providing it is light proof). Then locate the center of your paper or foil and with a No. 10 needle (your mother can give you one) make a perforation at the point marked. Use even pressure when making the hole and rotate the needle in a drilling motion while pressing. Do not raise the needle, after it has once touched the paper or foil, and start again. Otherwise more than one hole will be made. After the pinhole has been made, glue the foil or paper to the inside of the box, behind the large hole, making certain it is in the center.

Now give the whole camera a light coat of

shellac and let it dry. Do not shellac the inside, just the outside. Glue a strip of velour or black felt against the flap through which the film pack tabs project, to make a light trap. Make some suitable adapter to attach the camera to a tripod and your camera is ready. Insert the film pack, slip the two boxes together and hold them together with rubber bands. Make a "shutter" out of black paper to cover the hole, add a masking tape handle with which to hold it closed and with which the shutter can be opened. On fast panchromatic film, average daylight exposures are 10 seconds.

(Camera design by Warren L. Condit)



LONG SHOT OF BUILDING shows absence of distortion common to regular camera lenses. Pinhole camera "lens" is rated at a speed of about $f/128$.



NOTE TREMENDOUS depth of focus and detail in this shot. Pinhole camera is in focus from few inches away to infinity, so there is no need for focusing.

\$3,000 in PRIZES

FOR SNAPSHOTS BY
HIGH SCHOOL STUDENTS



ENTRY BLANK

BOY OR GIRL—Here are new honors for you and your school, and cash for you from camera fun—from your pictures of country or city scenes, of people, homes, work, or play.

ONE \$500 Grand Prize

FOUR \$100 First Prizes

FOUR \$50 Second Prizes

FOUR \$30 Third Prizes

FIFTY \$10 Merit Awards

256 \$5 Special Awards

—And Honor Citations to all 318 Award Winners.
The exhibit of winning prints will tour the nation.

CONTEST CLOSING AT MIDNIGHT MAY 15, 1946.

NATIONAL HIGH SCHOOL PHOTOGRAPHIC AWARDS
Sponsored by Eastman Kodak Company

KODAK SPONSORING HIGH SCHOOL PHOTO CONTEST

HOW would you like to win cash for your snapshots? Perhaps 5, 10, 50 or 100 dollars, or even, as much as \$600 to help pay your expenses during your first year at college or trade school.

Prizes like those will soon be awarded to over 300 boys and girls in the United States. The Eastman Kodak Company has announced the National High School Photographic Awards, through which \$3,000 in cash prizes will be given to high school students in all sections of the country.

Your snapshots may be entered in any of four classes. In each class \$100 will be awarded as first prize, \$50 as second and \$30 as third. One of the four first prize winners will win an additional \$500 as the best of all snapshots in the contest, and in addition to these thirteen place prizes, there will be 306 Merit and Special Awards of \$10 and \$5 each. Here is a list of the classes: (1) Scenes and still life studies. (2) Pictures of adults, children or babies. (3) Recreation. (4) Occupation.

Every boy and girl attending daily any of the high school grades from the ninth to twelfth, inclusive, in a public, parochial or preparatory school is eligible. Any picture taken since April 1, 1945, may be entered and snapshots need not be processed by the entrant. Secure entry blanks from your school and enter this big contest now. All entries must be postmarked not later than midnight, May 15, 1946.



HERE ARE TWO examples of the type of photos which stand good chances of being prize winners in the National High School Photographic Awards contest. Look for and shoot subjects like this, which tell a simple, easily understood, story.





THIS PHOTOGRAPHER (left) is committing an offense unless he has secured a permit. (Above) You need permission to publish photo of dresses on dummies.

PHOTOGRAPHS FORBIDDEN

AS in all other walks of life there are certain rules, regulations and courtesies with which every amateur photographer should comply.

While we enjoy so many freedoms in this country, it is understandable that a line must often be drawn somewhere to mark the limitations of some of those freedoms. If there were not any line drawn, we would be hurting our friends and perhaps many people whom we do not even know. No one wants to injure the feelings of others, but in photography we sometimes do just that without realizing it.

It is universally believed that everything and anything lends itself to a use as an object of photography. Since we have, owing to the war, become more "spy-and-fifth-column-conscious" we of course understand that certain restrictions would be imposed upon photographers operating within a radius of military defense works and installations such as forts, camps and airfields. But few people know that there is a vast field entirely outside military scope which is subject to bans or special permits as far as photographing is concerned. Such bans apply either to the shooting of a



***Don't take pictures in
places where you know
it is against regulations
or where there are signs***

picture or to its publication, and mostly to both. Sometimes these difficulties can be evaded by getting permission from some authorized person. But in other cases the photographer must use his technical skill and resourcefulness to avoid inconvenience.

What we want to illustrate with a few shots is the fact that not many photographers know what, and under what circumstances, may or may not be photographed. A few of these "don'ts" are pictured on these pages.

Don't take silly candid shots of your friends—you will probably hurt their feelings. Don't take pictures in theatres or public places without getting permission. Don't take pictures where signs say you are not allowed to do so—you may be arrested. There are millions of things you can shoot without incurring difficulty so avoid being unkind and discourteous with your camera.



FOUR CONSENT RELEASES were needed by photographer to allow publication of shot above. (Lower right) Consent must be given by parent or guardian of minors before a picture like this could be printed. (Bottom) A permit was needed before photographer shot this in capitol. (Photos copyright Severin, from *Three Lions*.)





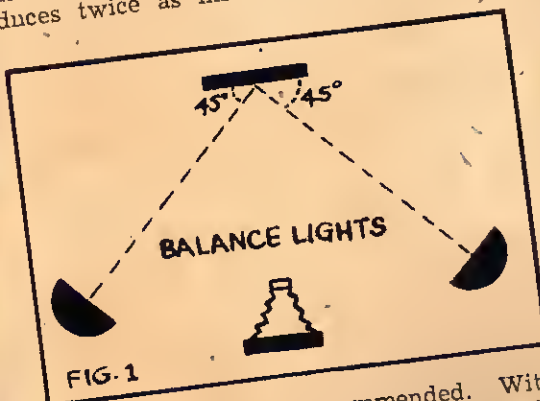
Camera Cues

PHOTOFLOOD LIGHTING

DESIGNED for snapshots indoors, photoflood lights can produce professional results when properly used. Photoflood bulbs are available in two sizes: No. 1 and No. 2. The larger size (No. 2) produces twice as much light, burns three

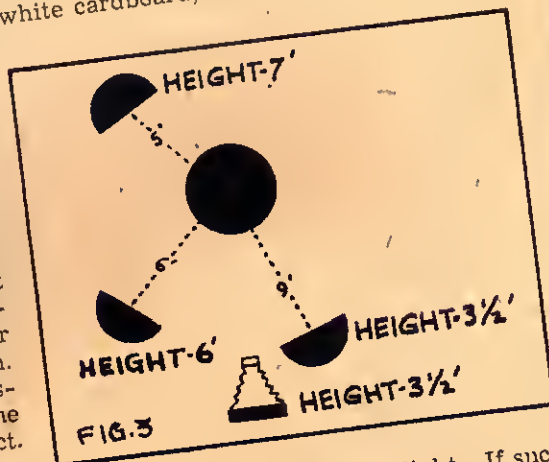
How many bulbs and where to place them is the primary consideration in photoflood photography. Three bulbs are generally sufficient for most subjects. Lighting techniques vary, however. But, the simpler the lighting—the better the picture—could almost be a slogan.

One bulb, as a general rule, should be used as a primary (shadow producing) light and others should be used for obtaining balanced tones and shadow detail. Sometimes it is possible to use a large white cardboard, mirror or white cloth as

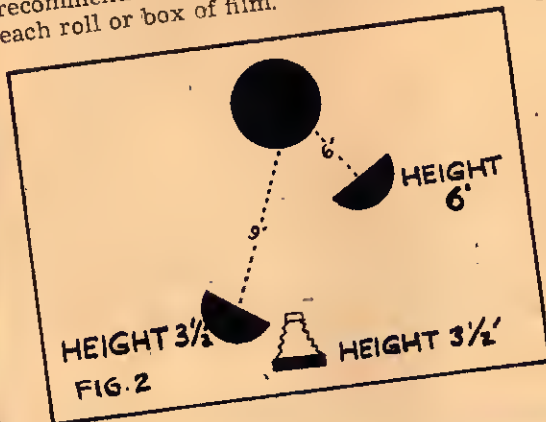


times longer and is recommended. With standard metal reflectors, photoflood light is contrasty and must be balanced carefully. It is simpler to use cheesecloth or standard diffusing tissue in front of each.

Exposure with photofloods is easily ascertained. The determining factor is the distance of the bulbs from the subject. Exposure charts for basic exposures are generally printed on the carton in which the bulb comes, or can be gotten from the recommended exposure table packed with each roll or box of film.



a reflector in place of a third light. If such a reflector is placed opposite the main light source, it helps direct the light back into the shadow portions.



POSING SUBJECT NOT HARD

Posing the subject for a portrait is not so hard as it may seem at first. Try to keep the person from thinking too much about the picture making or a strained and self-conscious expression may result. A variety of standard lighting setups with the No. 2 photofloods are illustrated on these pages.

The making of a good photographic copy

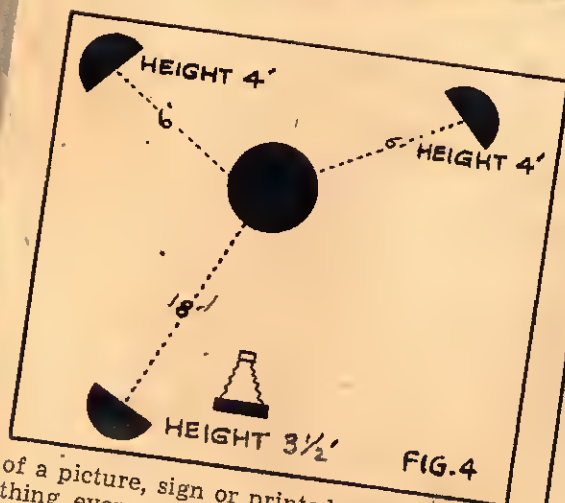


FIG. 4

of a picture, sign or printed page is something every photographer should be able to do well. The average photographer, however, seems to think that mysterious mumbo-jumbo must be done before tackling such a job. The fact is that making a camera copy of, for instance, a photographic print is not different essentially from taking the original picture. Two

KEEP COPY CAMERA LEVEL

photofloods are all that is needed. Be sure that the lights are in positions that are equal distances from the subject and on a level with it. The camera should be directly in front of the subject and level. For most normal copy subjects such as photographic prints or lettered signs, almost any ordinary film can be used. What-

ever pan film you use for most of your work will make good copies if you follow the laws of proper exposure and development. Even if you use a meter, a few tests should be made to furnish exact exposure data for the lights and film being used. Once the exposure has been determined, you can use it all the time unless you change your setup.

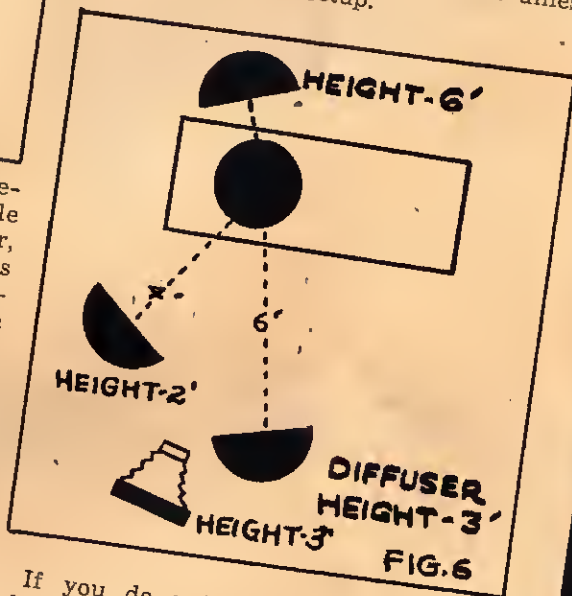


FIG. 6

If you do not have metal reflectors, photoflood lamps can be used with jiffy cardboard reflectors obtainable in photo supply stores, or even in bridge lamps at home. Be certain that you do not use too many lamps on one house circuit or you will blow out the fuse.

The illustrations show lamp placement for the following types of lighting: Fig. 1: Standard copy setup. Fig. 2: Standard 45 degree lighting with only two photofloods. Fig. 3: Backlighting in combination with 45 degree front lighting. Third bulb is used to add brilliance to the hair. Fig. 4: Side lighting with a theatrical effect, the fill in light being moved back twice the distance used in Fig. 3. Fig. 5: Shows standard overhead lighting with two photofloods. Fig. 6: Typical glamour lighting setup.

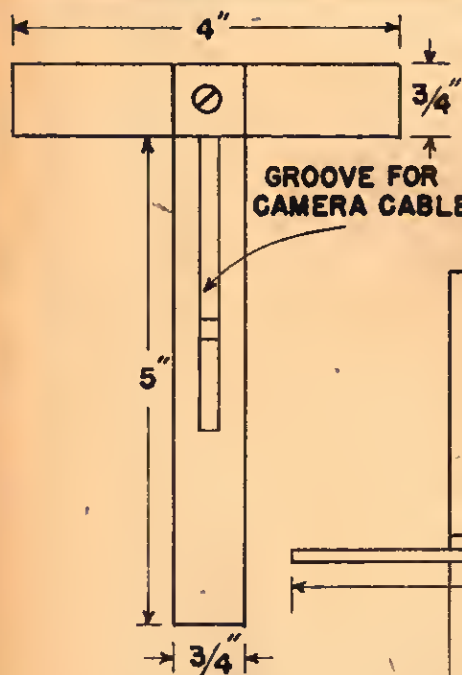
FIG. 5



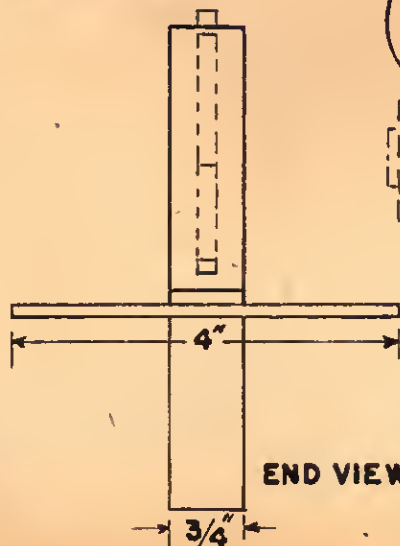


MAKE A *pistol grip*

FOR YOUR CAMERA

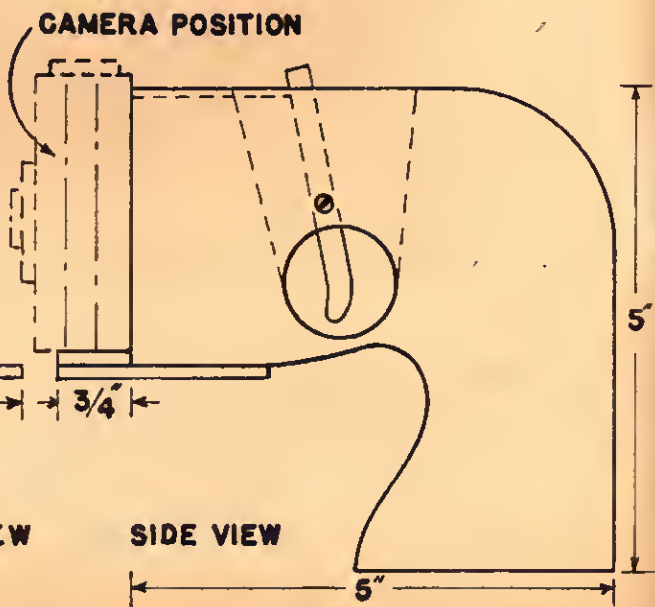


TOP VIEW



END VIEW

YOUR WORKING DRAWING FOR THE PISTOL GRIP



SIDE VIEW

YOU CAN BUILD THIS GRIP FOR FAST SHOOT- ING WITH A CAMERA

YOU can have loads of fun with a pistol grip on your miniature camera. Obtain a piece of wood $\frac{3}{4}$ " thick and about 5" square. With a pencil, outline the shape and then cut it out with a 10-cent jig saw. The trigger guard is made by drilling a small hole in the blank, then remove the saw blade and insert it in the hole. Reassemble the saw and finish the opening.

Whittle a groove along the top for the cable release. Next, drill a hole for the trigger. Once the hole is made you can enlarge it as much as necessary to allow the trigger to be inserted. With a penknife, fashion the trigger from a piece of hardwood and secure it in place with a small brad.

MAKE CAMERA SUPPORT

A strip of wood, $\frac{3}{4}$ " wide and 4" long is attached to the under side of the gun stock to form a support for the camera. After making the support, glue and nail it to the gun. If the tripod socket on your camera isn't in the center, make an L-shaped support instead of one straight piece. Then drill a hole in the correct position to line up with the socket. Make the hole large enough to take a $\frac{1}{4}$ " wing bolt with which the camera is held to the grip.

Attach the camera to the grip, lay the cable release in the groove and move it forward until the trigger engages the plunger. A small staple will hold it in place. Sandpaper the grip smooth and give it a coat of varnish. Set the focus and exposure on your camera, aim and shoot.



THIS CLOSEUP SHOWS how the camera is attached to pistol grip with $\frac{1}{4}$ " wing bolt. Make certain support is firmly nailed to grip.

HERE IS THE CAMERA GUN in action. All you do is aim and pull the trigger. It is handy in crowds or for following fast action.





THE OLD TRAVELING photographer is shown taking a picture from his studio-on-wheels.

Photographers used to travel around the country stopping in each town for a week.

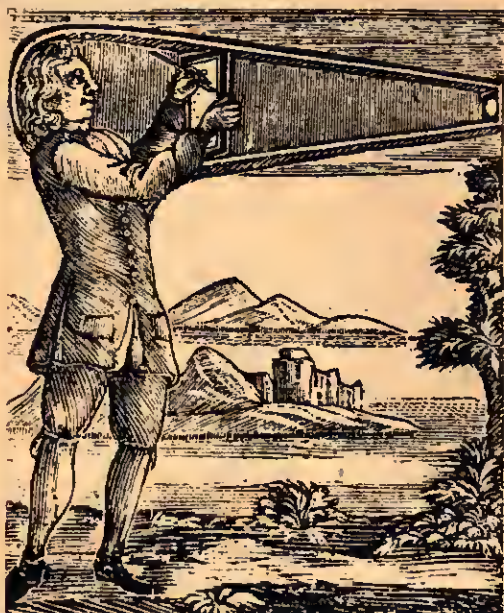
CAMERA • PROGRESS

OLD ILLUSTRATIONS TRACE DEVELOPMENT OF THE CAMERA

THE CAMERA, like locomotives and automobiles, has been developed into a fine machine through gradual changes in construction. Our cameras today, scarcely resemble those of grand-

dad's day, or those of great-grandpop's era. Like the frail locomotives and automobiles they knew, the camera then was nothing more than a box.

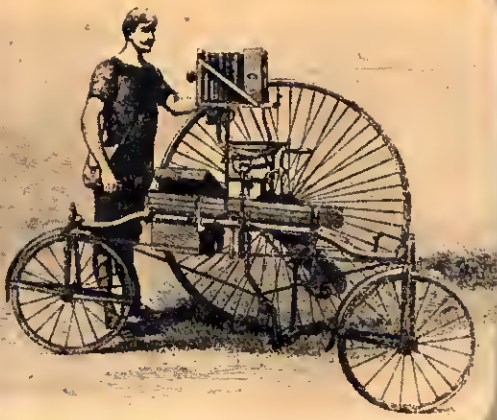
Since then many improvements have been made in trains, cars and cameras. Today they are all efficient, streamlined and practical—and widely accepted by the people. From the time when artists first used the camera obscura to sketch landscapes until today when we can take photographs of landscapes in black-and-white



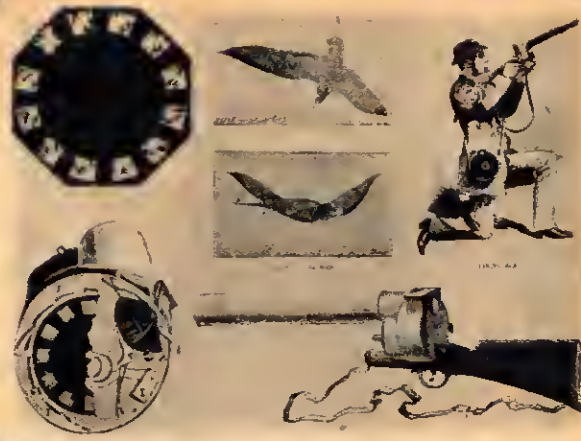
THIS WOODCUT shows an artist making a sketch with aid of camera obscura.



IT TOOK one hour exposure in bright sun to make portraits back in 1847.



CAMERA MOUNTED on tricycle was the mode not too many years ago.



MACHINE GUN camera for taking bird photographs was invented by Marrey in 1882

or full color, with far greater accuracy than an artist could capture, various changes in cameras have been recorded in old illustrations. Some of the more interesting woodcut and pen sketches are shown on these pages.

Like other inventions, the camera progressed through a series of "queer" stages and adaptations, eventually to resolve into the design we now know. Few people realize how many changes have been accomplished to bring about our fine cameras and lenses, and few are aware that the pioneers in these drawings were not crazy. They were all interested in photography (as you and I) and were able to foresee photography as a great hobby and profession. (Illustrations from Bettmann Archive.)

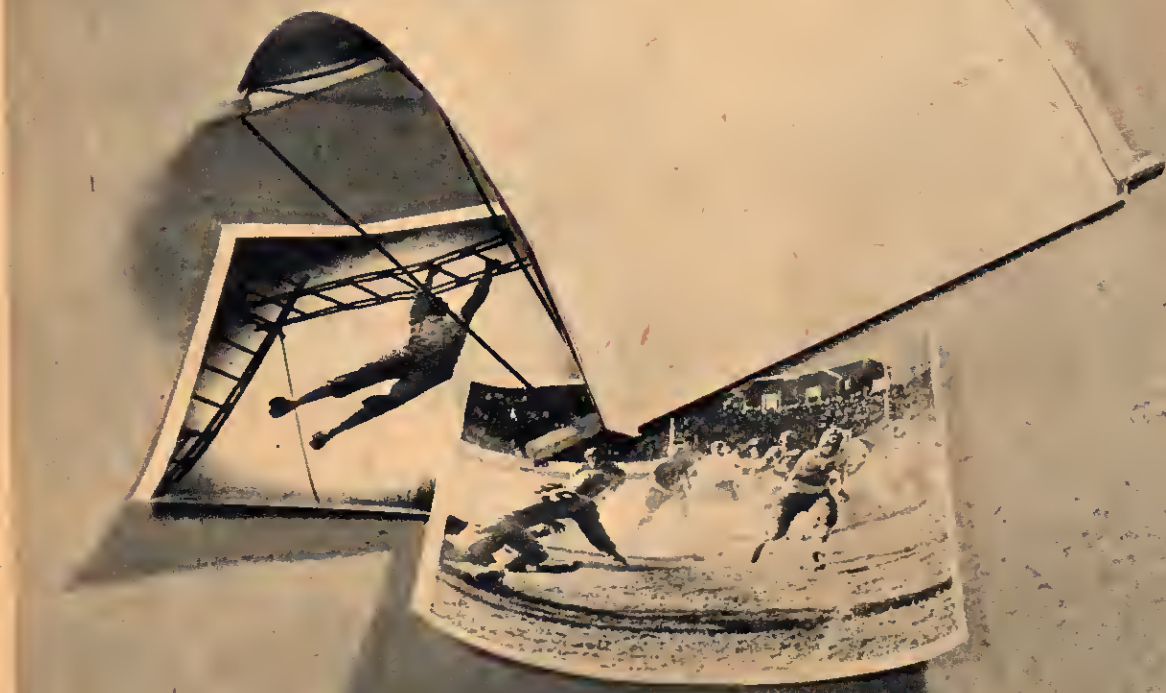


POLICE EMPLOYED photography before turn of century, according to drawing of 1886.



NOT LIKE THE COMPACT movie cameras we have today, is this clumsy hand-cranked ama-

teur motion picture camera invented by Lumiere. Photography has come a long way from this.



EASILY MADE chromium surface print dryer gives even gloss, prints lie flat. (Photo by Ed Hannigan)

"QUICKIE" THE PRINT DRYER

This chromium print dryer is easy to make, gives speedy results . . .

MOST amateurs can't afford to purchase electric print dryers and must resort to using the flat enamel or chromium plate ferrotype tins. Many have gotten disastrous results when, in the attempt to hasten drying, the enamel tins have blistered, or the prints curled off the chrome tin unevenly—under heat.

Enamel ferrotype tins can't stand heat because the paint surface blisters. However, the chromium ferrotype plates will withstand heat and a simple dryer which takes advantage of heat can be made with one. Purchase any size chromium ferrotype tin, but preferably a 14" by 20" one. Then dig around the house until you find a piece of light canvas or similar type cloth large enough to cover the tin, plus 7" in length. Call your mother or sister in on the job and have them sew the two narrow edges to form loops (or open ended hems) one-and-three-quarter inches wide. While the hems are being sewn, get two pieces of $\frac{3}{8}$ " dowel sticks (the kind to which pennants and small flags are attached) and cut them 17 inches long. Next

items needed are two wire clothes hangers.

When you have the loops sewn in the ends of the cloth slip the dowels through (one in each end of the cloth). Now you are set to dry your prints quickly and have them peel off evenly and flat. Squeegee your glossy contact or enlargement prints face down on the chromium plate. Make certain they are good and tight around the edges. Prints on paper other than glossy surface should be put on face up.

Now bend the coat hangers as shown in the diagram on the opposite page. Place the cloth over the tin so the dowels project 3" on each side. Slip the two coat hangers over the two dowel ends nearest you (bent hooks of hangers face in). By bending the ferrotype plate into a semi-circle, you will find you can slip the other ends of the coat hangers over the other dowels, holding the tin in a bent position (see photo above and diagram). This stretches cloth taut and holds prints. Place dryer on radiator (not over flame) and prints will be dry in five or ten minutes.



**YOUR WORKING DRAWING
FOR THE QUICKIE DRYER**

**USE A 14 X 20
CHROME PLATED FERROTYPE TIN**



**REQUIRED:
2 WIRE HANGERS
BEND OVER**



**REQUIRED:
2 DOWELS**



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PARTIAL LIST OF CONTENTS

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| 1. How to Hold and Operate a Camera | 9. How to Make Contact Prints |
| 2. How to Determine Shutter Speed | 10. Dodging Techniques |
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| 4. Effect of Exposure on the Negative | 12. How to Letter Prints |
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| | 18. Single Flash Technique |
| | 19. Multiple Flash Technique |
| | 20. Composition |

U. S. CAMERA PUBLISHING CORP.
420 Lexington Avenue
New York 17, N. Y.

Enclosed is 35 cents for which you are to send me a copy of **EVERYBODY'S PHOTO COURSE** as advertised in Camera Comics No. 7.

Name.....

Street.....

City.....

State.....

NEW IDEAS

Try these for better picture-taking



Your empty film-packs will make neat small-size photo frames. Use glass or celluloid to protect the picture, spring holds photo flat.



If you use adjustable slot-type developing tanks, process small size horizontally to save on amount of solution needed for developing.



↑ Sink stoppers make good solution-bottle stoppers. Handles allow easy removal; rubber won't react with photo solution.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, of Camera Comics, published Quarterly at Chicago, Ill., for OCT. 1, 1945.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the state and county aforesaid, personally appeared T. J. Maloney, who, having been duly sworn according to law, deposes and says that he is the Editor of Camera Comics and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher: U. S. Camera Publishing Corp., 420 Lexington Ave., New York 17, N. Y. Editor: T. J. Maloney, 420 Lexington Ave., New York 17, N. Y. Managing Editor: Edward Hennigan, 420 Lexington Ave., New York 17, N. Y. Business Manager: Walter L. McCain, 420 Lexington Ave., New York 17, N. Y. 2. That the owner is: U. S. Camera Publishing Corp., 420 Lexington Ave., New York 17, N. Y. T. J. Maloney (sole stockholder), 420 Lexington Ave., (New York 17, N. Y.)

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 18th day of September, 1945.

EILEEN M. BURNS.

(My commission expires March 30, 1946.)

T. J. MALONEY,
Editor.

LINDA LENS



POTS OF GOLD AT THE END OF THE ORDINARY NEWS PHOTOGRAPH'S RAINBOW ARE MIGHTY SCARCE---EVEN IF SHUTTER SHERMAN DOES FIGURE HE'S SLID ON TO A GOLDMINE. BUT WHAT SHUTTER COUNTS ON BEING A FORTUNE TURNS OUT TO BE A PRESENT OF SUDDEN DEATH ---WITH ALL THE BLAZING ACTION LOVELY LINDA LENS COULD HOPE TO FIND IN ONE NIGHT OF MURDER!

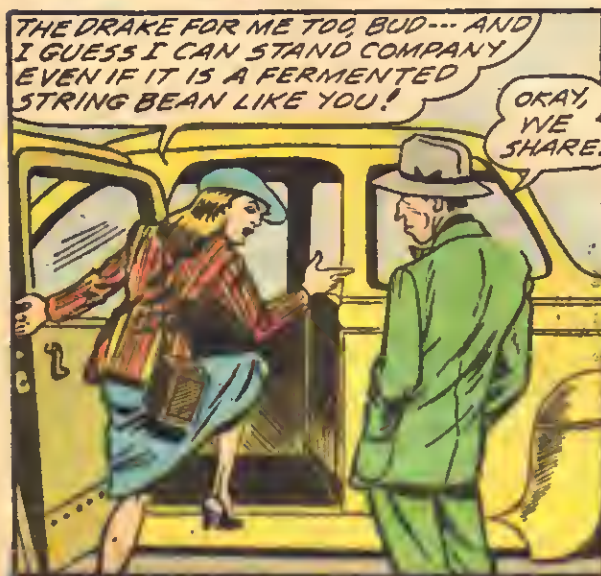
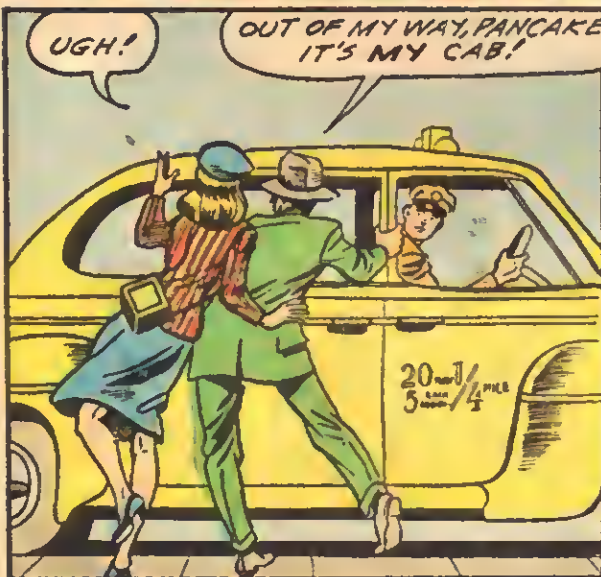
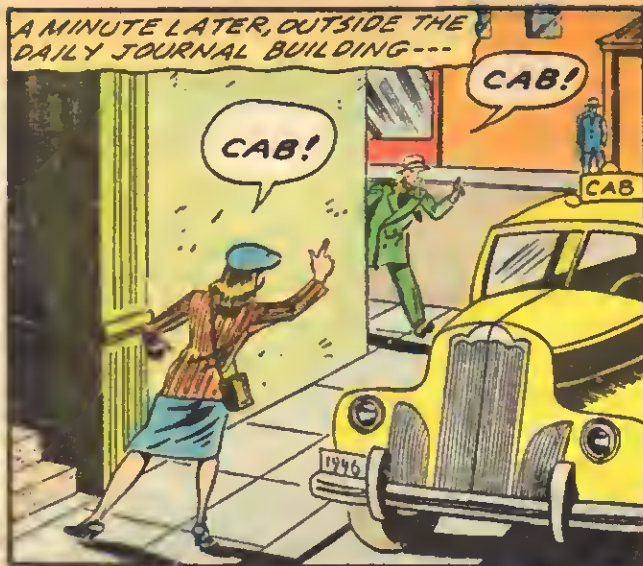
IF CHARLIE BRANDT, CITY EDITOR, HADN'T WANTED A PIC IN A BIG RUSH, HIS STAR PHOTOG MIGHT HAVE HAD A VERY QUIET EVENING.

HEY, LINDA--GET OUT THE FLASH BULBS! I GOT A JOB FOR YOU OVER AT THE DRAKE!

YOU WOULD! JUST WHEN I WAS COUNTING ON A PEDICURE ON OFFICE TIME!

TOUGH, DARLING! BUT WE GOTTA HAVE SOME SHOTS OF JOE JACKSON, THE HOT SHOT RACKET-BUSTING D.A. HE'S GONNA RUN FOR MAYOR!

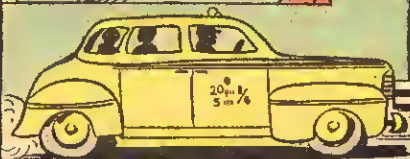




MAYBE I'M SENTIMENTAL BUT I WANT TO CRY WHEN I THINK OF ALL THE POOR CHUMPS YOU'VE BLED WITH THAT CAMERA OF YOURS, SHUTTER!

TOUCHING!

THE DRAKE HOTEL



THE DRAKE HOTEL

HIMM--THERE'S MY MAN NOW-- JOE JACKSON! LUCKY I GOT HERE WHEN I DID!



WELL, WELL! IF IT ISN'T THE PRESS LOOKING FOR A PHOTO!

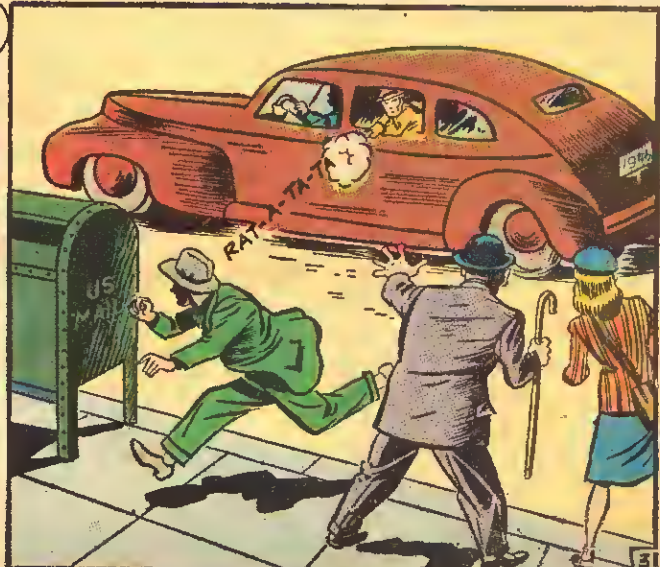
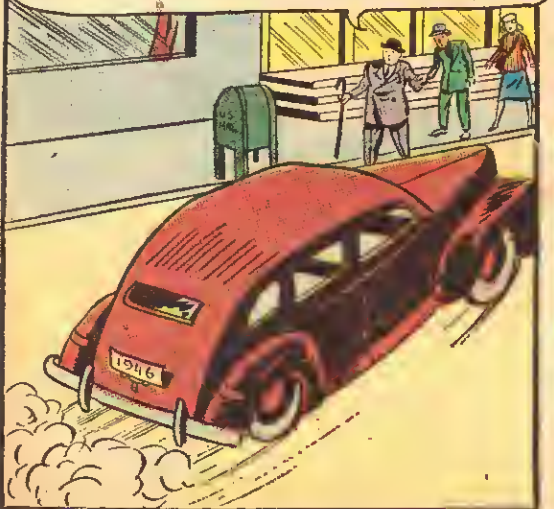
HOLD IT, MR. JACKSON! THE DAILY JOURNAL WANTS A PIC OF OUR CITY'S NEXT MAYOR!

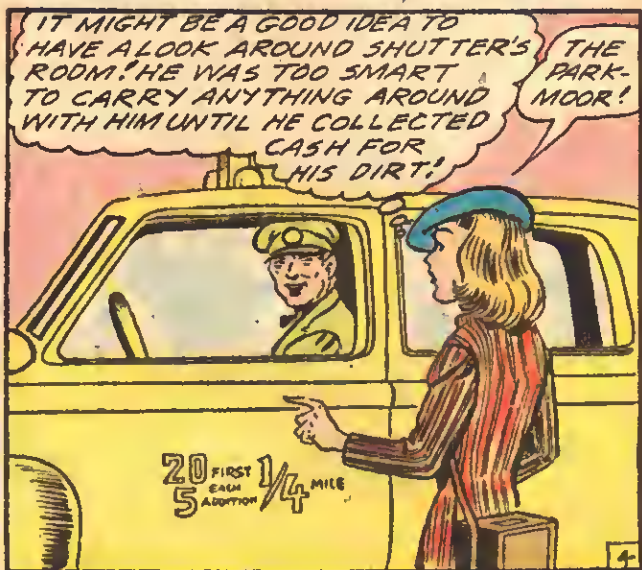
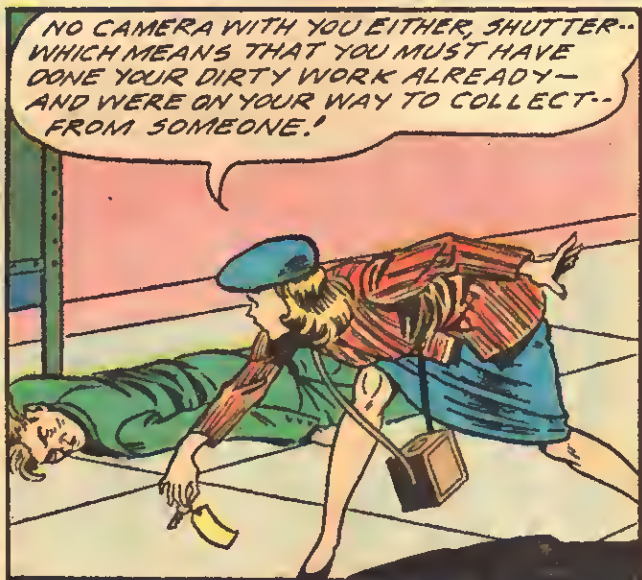
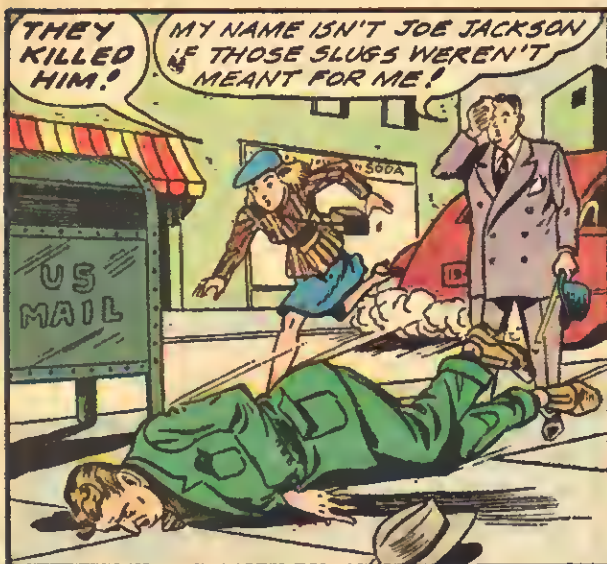
WHAT'S THE MATTER, SHUTTER? AREN'T YOU TAKING ANY PHOTOS THESE DAYS?

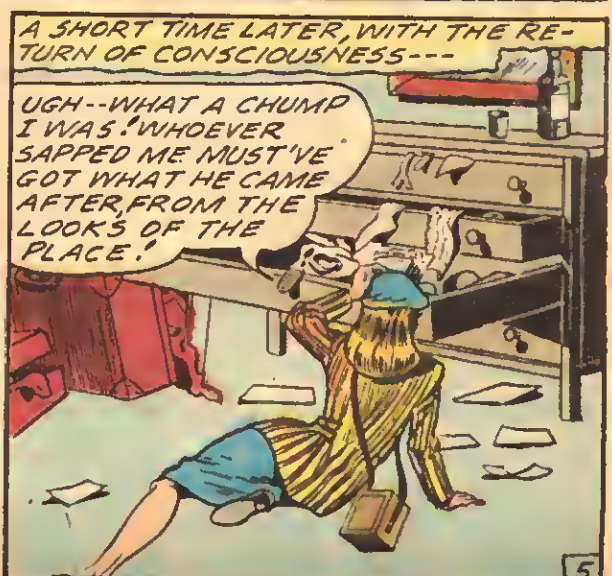
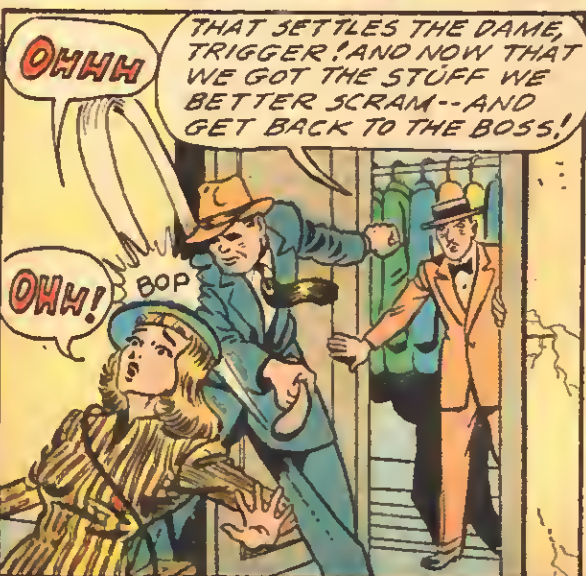
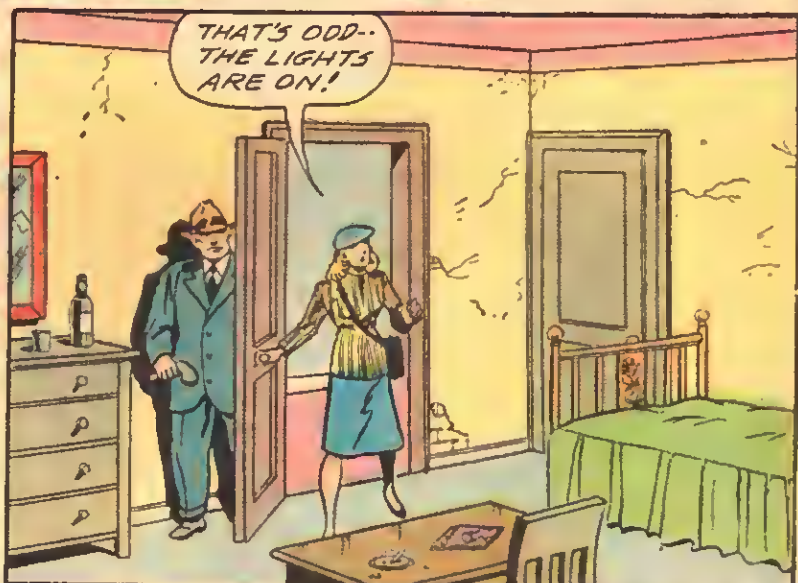
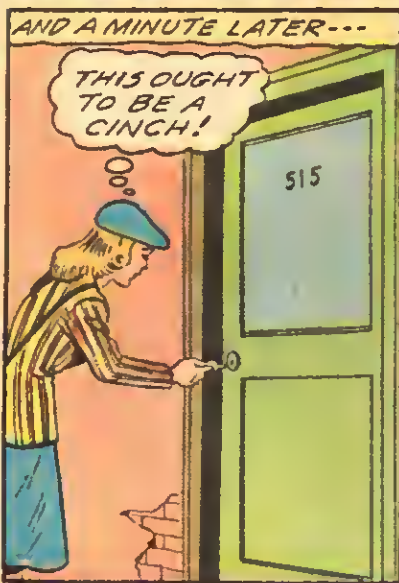
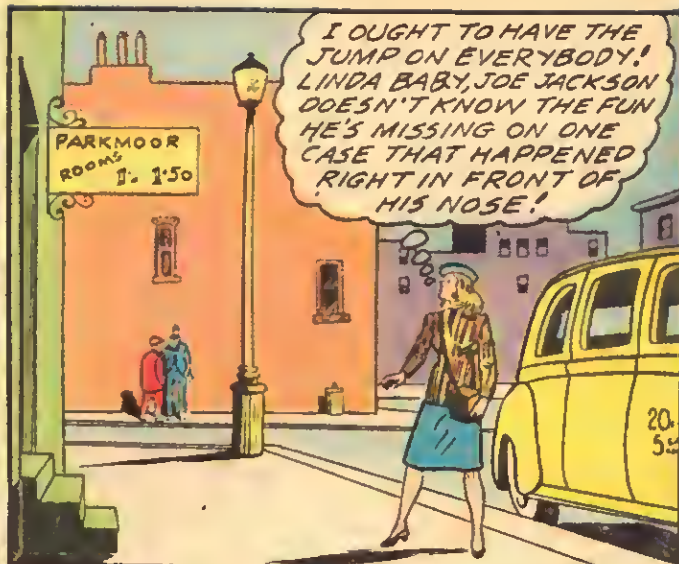
MAYBE THIS KIND OF PICTURE WOULDN'T PAY ENOUGH, JACKSON!

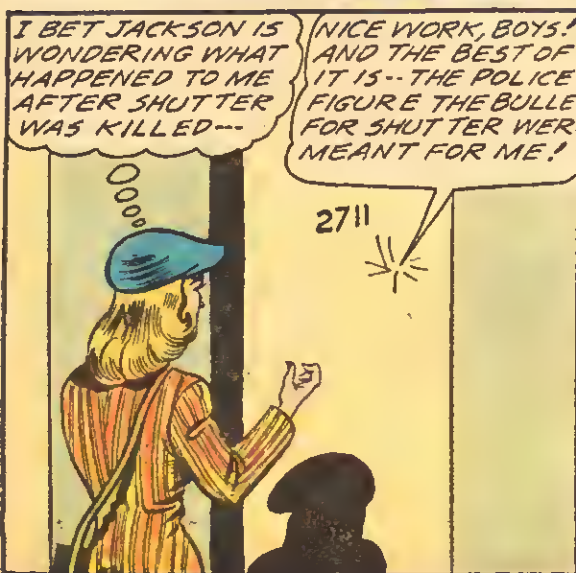
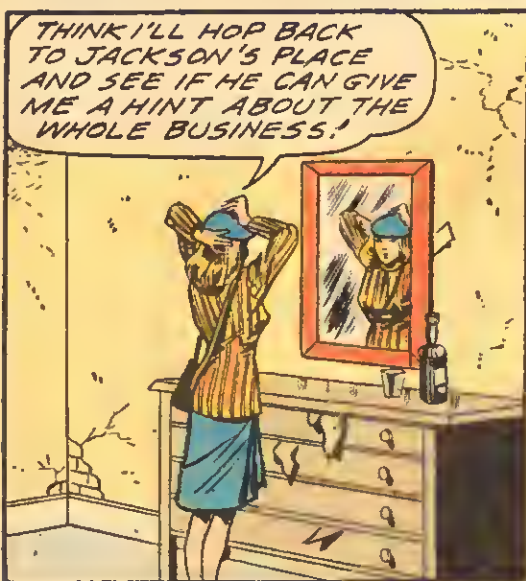
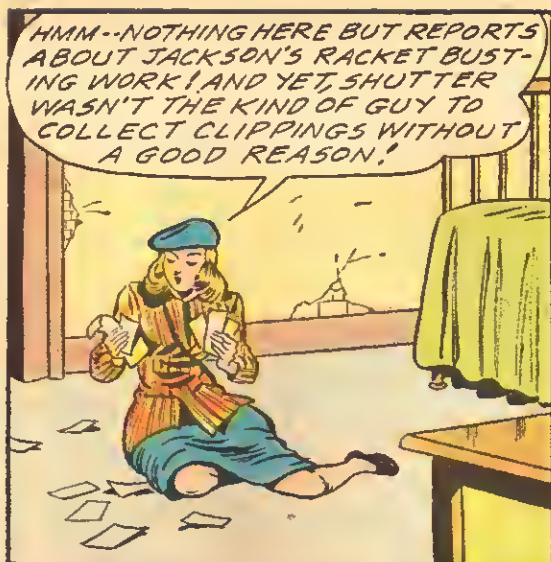


OH, OH! SOMETHING TELLS ME THAT CAR MEANS DIRTY BUSINESS!









YOU AREN'T GETTING AWAY WITH IT! YOU'RE JUST A COUPLE OF ROBBERS THAT I SHOT IN SELF DEFENSE, YOU SCOUNDRELS!

BANG!
BANG!

2711

2712



SO, MR. D.A., YOU SHOT IN SELF DEFENSE, EH?

WHY, YOU MEDDLING CAMERA HOUND!



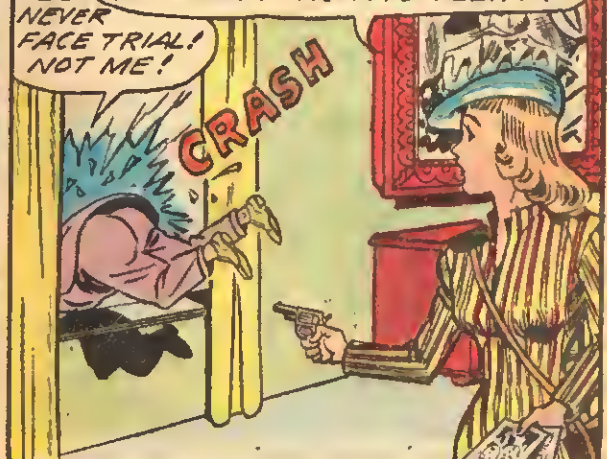
AND IF YOU DON'T BEHAVE YOURSELF, YOU SNEAK, I'LL SHOOT IN SELF DEFENSE ALSO!

UH--THOSE PICS! THEY'LL RUIN ME! LAND ME IN JAIL WHERE I PUT SO MANY CROOKS!

SO--MUGGSIE MORGAN PAID YOU OFF FOR AN ACQUITTAL AT HIS TRIAL--AND KNOWING MUGGSIE, HE MUST HAVE PAID PLENTY--

I'LL NEVER FACE TRIAL! NOT ME!

CRASH



THAT'S ONE WAY OF BEATING THE RAP--- AND WITH FOUR CROOKS OUT OF THE WAY, THIS TOWN IS GOING TO SAVE A LOT OF MONEY ON TRIAL EXPENSES-- AND WILL HAVE A NEW MAYOR WITH A LITTLE HONESTY!

SEVERAL HOURS LATER, BACK IN THE OFFICES OF THE DAILY JOURNAL---

LINDA, DARLING, IT'S A SCOOP! BRILLIANT JOB--GREAT GAL!

CUT THE SCHMALTZ CHARLIE! ALL I WANT NOW IS SOME TIME FOR A PEDICURE--- PLUS A NICE, FAT RAISE!



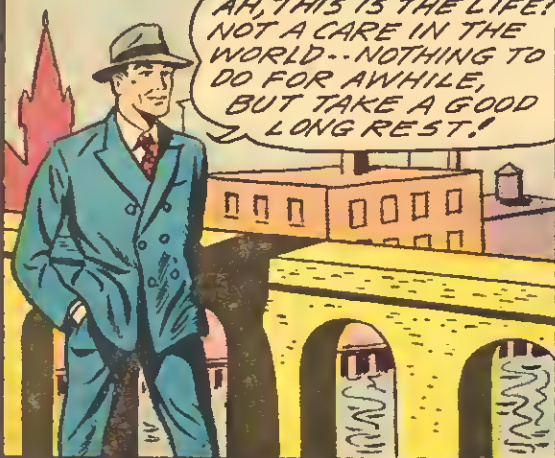
THE GREY COMET

16 MM MOVIE CAMERAS TAKE SOME FINE PICTURES AND HAVE MANY USES, BUT GREY COMET FINDS ANOTHER USE FOR ONE WHEN HE RUNS A VICIOUS BLACKMAILER TO EARTH!

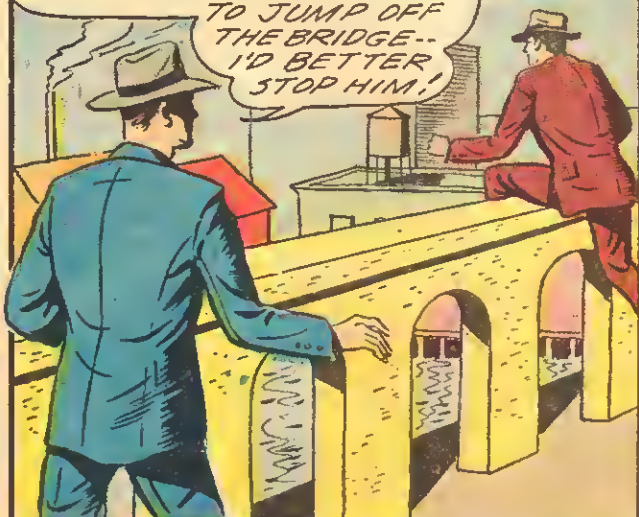


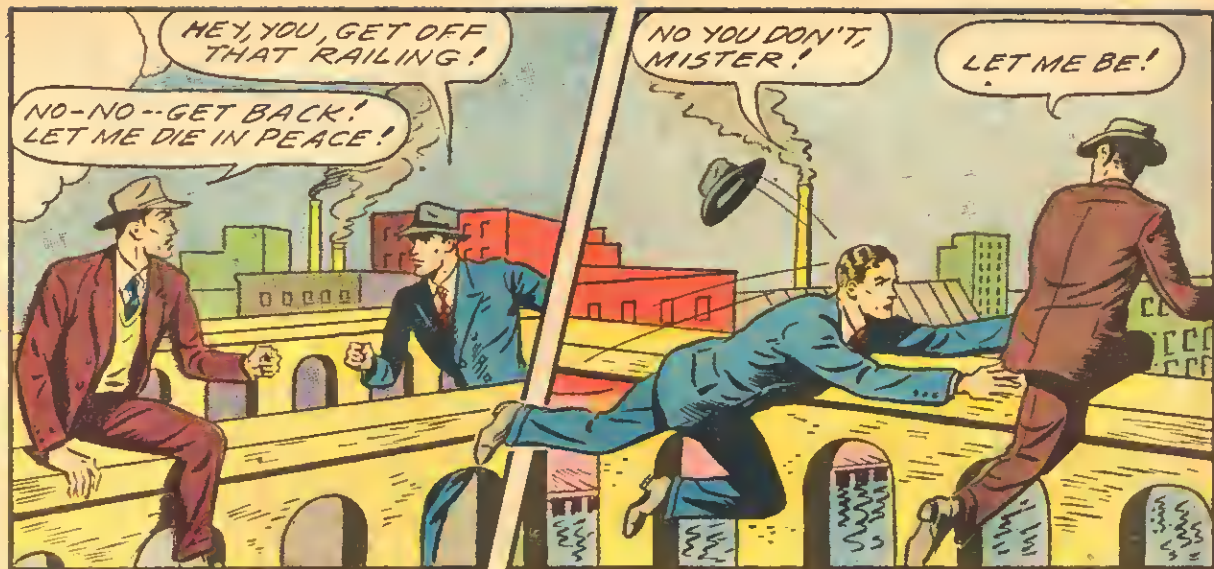
THE GREY COMET, LATE OF THE ARMY AIR FORCES, IS ENJOYING HIS CIVILIAN STATUS---

AH, THIS IS THE LIFE! NOT A CARE IN THE WORLD-- NOTHING TO DO FOR AWHILE, BUT TAKE A GOOD LONG REST!



NO EXCITEMENT--NO--HELLO! WHAT'S THAT? WHY--HE'S TRYING TO JUMP OFF THE BRIDGE-- I'D BETTER STOP HIM!





DID YOU EVER HEAR OF BLACK-MAIL? WELL, I'M THE VICTIM OF A BLACKMAILER! YOU SEE, WHEN I WAS MUCH YOUNGER, I SERVED A PRISON TERM--AND THIS MAN WAS IN PRISON WITH ME--NOW--WELL--YOU CAN GUESS IT! HE HAS BLEED ME WHITE--I CAN'T PAY ANY MORE AND HE THREATENS TO EXPOSE ME--THAT WILL MEAN RUIN FOR ME-- DO YOU UNDERSTAND?



I UNDERSTAND OLD MAN--
NOW, WE MUST SEE
ABOUT GETTING THAT
BLACKMAILER PUT
WHERE HE BELONGS!
WHEN IS THE NEXT PAY-
OFF DUE?

THIS
AFTERNOON,
AT MY
APARTMENT!



FINE--YOU PAY
OFF--I'LL BE THERE
WITH A LITTLE TRICK
OR TWO TO SNAG THAT
CROOK--INCIDENTALLY,
I'M KNOWN AS THE
GREY COMET!

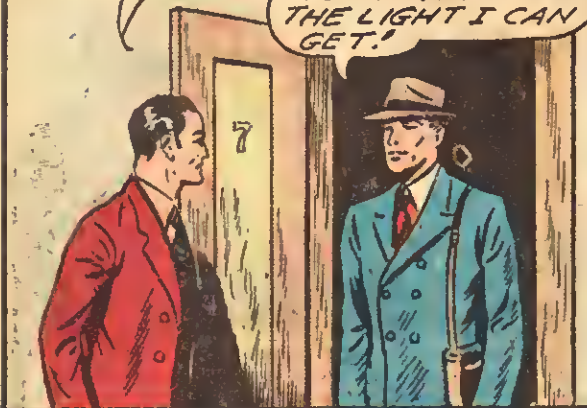
WHY--I'VE HEARD
OF YOU---I
KNOW YOU'LL
NAB HIM! HE'S
DUE AT MY
PLACE AT TWO
O'CLOCK--I LIVE
AT 45 MORGAN
STREET!



THAT AFTERNOON, AT
GREG'S APARTMENT--

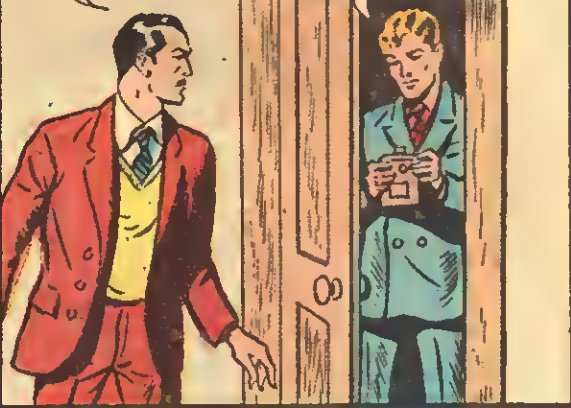
YOU CAME! THAT'S
SWELL! HE'LL BE
HERE SOON!

OKAY! DO YOU
HAVE A HANDY
CLOSET FOR ME
TO HIDE IN?
AND BE SURE TO
KEEP YOUR BLINDS
OPEN! I WANT ALL
THE LIGHT I CAN
GET!



ARE YOU ALL RIGHT
IN THERE? I'LL PAY
HIM OFF WHERE
YOU CAN SEE--UH--
THERE'S THE
DOORBELL!

ANSWER IT--
I'M READY--
THAT GUY IS
GOING TO GET
A SCREEN TEST
HE WON'T LIKE!



YOU--ER--GOT IT?

SURE--COME
ON IN!



THERE YOU ARE!
FIVE THOUSAND
DOLLARS-----
COUNT IT!

YEAH--ER--TANKS!
GLAD TO SEE YA
COME AROUND---
KINDA SMART--LIKE--
I'LL BE SEEIN' YA
NEXT MONTH!



NOT SO FAST, MY FRIEND! YOU AREN'T GOING ANYWHERE NEXT MONTH, EXCEPT TO THE STATE PEN! I HAVE THE PICTURES OF YOUR LITTLE PAY-OFF AND BROTHER--THEY'LL CONVINCE ANY JURY, ALONG WITH MR. DAVIS' TESTIMONY!

ER--WHO'S THIS SNOOPER?



ALLOW ME TO INTRODUCE MYSELF. I'M THE GREY COMET--AND UNLESS MY MEMORY FAILS, YOU'RE EDDIE MITCHELL, THE BLACKMAILER--OUT ON PAROLE, I BELIEVE!

YOU KNOW TOO MUCH, SNOOPER!



NOV, GIMME THAT CAMERA!

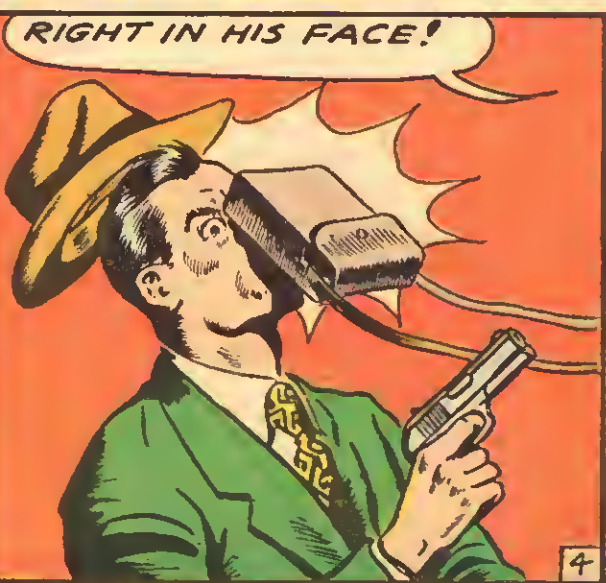
I'M GONNA GET THAT FILM YOU TOOK! I WOULD STRONGLY ADVISE YOU TO TRY BECAUSE I'D TAKE GREAT PLEASURE IN KNOCKING YOUR HEAD OFF!



IN THE FACE OF SUCH ODDS--AND HAVING A HEALTHY RESPECT FOR THAT WEAPON IN YOUR HAND, THERE IS NOTHING FOR ME TO DO BUT GIVE YOU THE CAMERA---



BUT THAT'S OUR EVIDENCE AGAINST HIM! I'LL GIVE HIM THE CAMERA!



RIGHT IN HIS FACE!

THERE, YOU FILTHY BLACKMAILER!



YOU PUNK!



OKAY, GREG-- LET HIM HAVE IT!

WITH PLEASURE!



TAKE THAT!

UHHH!



LATER ----

GOOD! NOW TO GET THE POLICE OVER HERE! DO YOU HAVE A PHONE?

OF COURSE! I'LL CALL THEM AT ONCE!

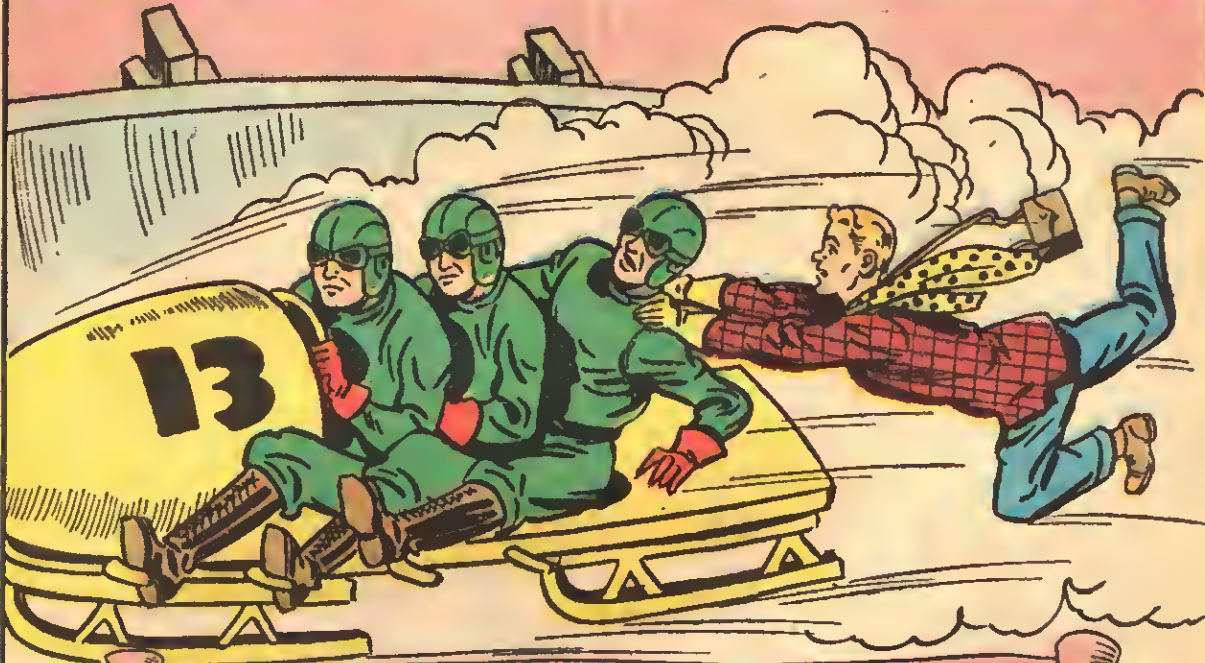


I--ER---I DON'T KNOW HOW TO THANK YOU-- I----

DON'T THANK ME--MAYBE NEXT TIME YOU'RE IN TOWN YOU CAN GIVE ME A COUPLE OF PASSES TO COME TO ONE OF YOUR PICTURES! THAT'LL BE REWARD ENOUGH!



KID CLICK



BOB SLED RACING IS A GREAT THRILL--BUT KID CLICK DOES IT THE HARD WAY! BECAUSE ONLY HE COULD START OUT TO TAKE A PICTURE AND END UP ON A BOB-SLED MOVING AT BREAK NECK SPEED!

KID CLICK HAS BEEN ASSIGNED TO GET PICTURES OF THE BOB SLED RACES AT THE WINTER CARNIVAL ----

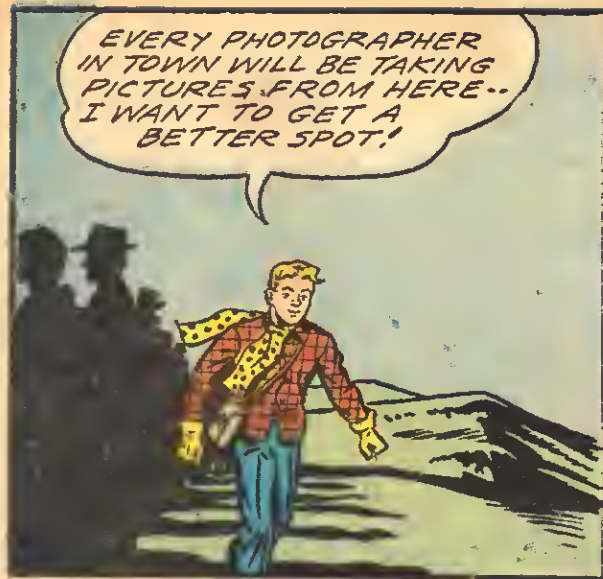
NOW I GOTTA FIGURE OUT SOME WAY TO GET GOOD SHOTS OF THE BOB-SLED RACE! OUR HOME TEAM IS ENTERED IN IT--AND I'D LIKE TO MAKE IT GOOD!



HEY FELLERS--
ARE YOU
GONNA WIN?

YOU BET--
WE WON'T
LET THE OLD
HOME TOWN
DOWN!





EVERY PHOTOGRAPHER
IN TOWN WILL BE TAKING
PICTURES FROM HERE--
I WANT TO GET A
BETTER SPOT!



I GOT IT! I'LL GET UP ON ONE
OF THE TURNS AND GET A GOOD
SHOT OF THE SLEDS COMING
TOWARD ME!



KID GETS TO THE TOP OF A TURN
ON THE RUN-WAY----

WHEW! IT'S SLIPPERY
UP HERE! ONE
SNEEZE AND I'LL
GO SKIDDING
DOWN!



MEANWHILE THE RACE IS ABOUT
TO START---

READY--SET--

OKAY, GUYS!
HERE WE
GO!



GO!



HEY!
OOPS!

GEE--THIS
SLED FEELS
LIGHT!

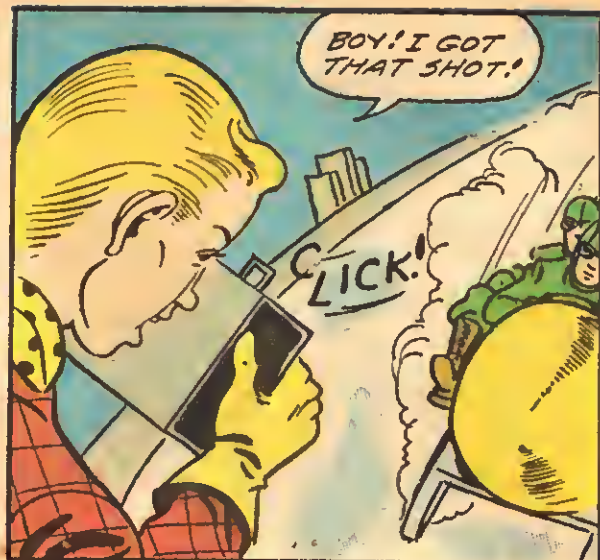
MEANWHILE KID CLICK--

WOW! HERE COMES A
SLED NOW--AND IT'S
MOVING LIKE AN
EXPRESS TRAIN!



BOY! I GOT
THAT SHOT!

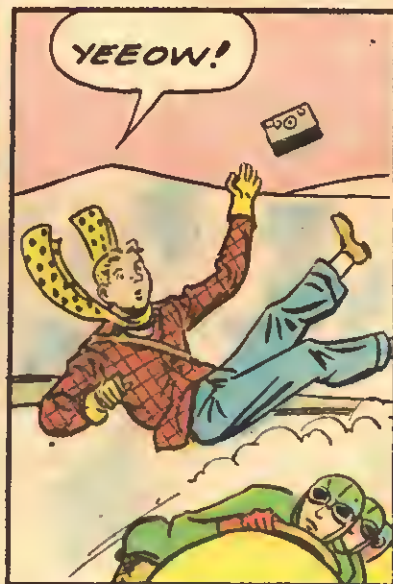
CLICK!



GOSH! I'M
SLIPPING!



YEEOW!



HALP!



IF I EVER GET OUT OF THIS
ALIVE I'LL NEVER TAKE
ANOTHER PICTURE!



THE WILD RIDE ON THE BOB-SLED GOES ON--FASTER AND FASTER---

WHY DIDN'T I STAY HOME?

I DON'T BELIEVE IT! THIS CAN'T BE HAPPENING TO ME!

THE SLED FLASHES ACROSS THE FINISH LINE--

TIME:
0:42.5.

HOORAY!

THANKS, KID-- YOU HELPED US OUT NO END--WE'D HAVE BEEN DISQUALIFIED IF WE FINISHED WITHOUT A FULL TEAM!

THINK NOTHING OF IT! NOW I GOTTA FIND MY CAMERA!

BACK AT THE NEWSPAPER--

WHAT DO YOU THINK OF THIS SHOT, MR. JACKSON?

SWELL! AND YOU CAN WRITE THE STORY OF HOW YOU HELPED OUR HOME TOWN TEAM WIN!

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